

MENANDER



THE BAD-TEMPERED MAN

(*DYSKOLOS*)

Edited with a Translation and Commentary by

Stanley Ireland

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(ΔΥΣΚΟΛΟΣ)

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STANLEY IRELAND

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Preface

Since the rediscovery of Menander's *Bad-Tempered Man* (*Dyskolos*) approaches to the play have undergone considerable evolution. As was to be expected, the earliest editions were concerned primarily with establishing a viable text: correcting scribal errors, supplying restorations for those places where damage to the papyrus had removed words and phrases, and, in the face of often puzzling uncertainty, clarifying the attribution of parts. It was not long, however, before commentaries appeared which were designed to explore the play's dramatic movement and to set it within the overall framework of ancient Greek literature. In preparing the present edition I have attempted to continue this process by shifting the emphasis towards the translation that accompanies the Greek text so that a detailed understanding of the play becomes possible for those with little or no grasp of the original language in which it was composed. Because of this I have not sought to introduce any radical innovations into the Greek, but have instead aimed at providing a translation that is readable, while remaining close enough to the original to make comparison of the two at times a feasible proposition. Within the commentary I have concentrated upon points of dramatic development and the many linked themes that occur within the action, hoping thereby to show something of the sophisticated subtlety that Menander injected into his work. There is much, of course, which the format and ethos of the present series precludes, but I have tried to give some pointers to further study within the bibliography, which also goes some way to acknowledging the debt that any modern editor owes to those who have trodden the path to Knemon's door before them.

Introduction

1. Menander and the Ancient Comic Genre

The plays of Menander belong to what later tradition conventionally termed New Comedy, 'New' to distinguish it from Old Comedy, dominated by Aristophanes in the closing decades of the 5th century BC, and from the shadowy Middle period, which occupied much of the 4th century until the advent of Menander in the 320s, but of which little remains¹. Whereas Old Comedy had been essentially topical, dealing with themes that affected the city of Athens at the time – war, politics, philosophy – New Comedy was far more restricted, its themes centred instead on the emotional turmoil that beset individual families or a pair of families interacting with one another. At the same time, though, that very restriction of theme also brought with it a universality that made New Comedy applicable to a whole range of different settings, not just Athens. It was, in fact, the universal quality in the works of Menander and his fellow playwrights, men like Diphilus of Sinope or Philemon from Syracuse, that allowed the genre to be adapted for the Roman stage by Plautus and Terence, and through their versions to dominate the comic theatre of Europe from the Renaissance onwards as what we now call situation comedy.

In antiquity Menander was regarded as the greatest exponent of New Comedy. Today he is the only writer in the genre of whose works we have sizeable remains, and most of these only came to light in the present century. *Dyskolos* or *The Bad-Tempered Man* is in fact the only virtually complete play from the whole Greek corpus of material that once existed. For this reason it holds a unique position in the history of European drama.

When the play first became available for study in 1958 the world of classical scholarship greeted it with universal praise. With time, however, came a grudging admission that much of the early enthusiasm had been generated by the newness of the material and its completeness, and a feeling that the play, from the early years of the playwright's career, failed to live up to expectations. Such a reaction is in many ways both understandable and natural, but it is no more justified than the uncritical euphoria initially generated. Menander's reputation in antiquity was based in part upon his ability to disguise sophistication of technique with an aura of naturalness, to suggest that the events portrayed flow with inevitable ease from characters we can believe in. But it is all too easy to confuse the natural with the banal, and to

¹ The nature of Middle Comedy is well dealt with by Webster (1970) Ch. III, and Arnott (1972). Divisions of comedy into Old, Middle and New periods, while in some respects useful, are nevertheless artificial and create an impression of sudden changes in style and technique, an impression caused in fact by the survival of what are mere islands of evidence from what was once a great continent of theatrical production. Had we the whole record, what today seem major steps forward would doubtless appear in reality the product of a far more gradual process.

forget that there is nothing truly inevitable about drama, that everything is the invention of the playwright. Delve beneath the surface and Menander's sophistication begins to reveal itself, and it continues to do so, with every reading bringing new insights, new avenues for exploration.

2. Menander: His Life and Times

Menander was born at Athens c. 342/1 BC and died c. 292/1 aged 52, reportedly as the result of a drowning accident while swimming at the Piraeus². Tradition made him a friend of the philosopher Epicurus, with whom he studied under the tutorship of Theophrastus, the successor to Aristotle at the Lyceum. He is also said to have learned the art of producing plays from Alexis, a major figure in the period of Middle Comedy. So close indeed was their connection deemed to be that one authority made them uncle and nephew³. In the course of his career Menander is credited with having written between 105 and 109 plays, a large figure by any standards and probably inflated by the attachment of alternative titles to some plays (*Dyskolos* included), which were later taken as separate works. Today some 97 titles are known and, even allowing for an element of inflation and the possibility of some plays either never having appeared on the stage or being wrongly attributed to the playwright, it is clear that Menander must have written for a variety of Athenian festivals in addition to the annual City Dionysia, the most prestigious of dramatic occasions, and the Lenaean⁴, the venue of *Dyskolos*, perhaps even for other cities.

Despite his output Menander won first prize in the dramatic contests on only eight occasions⁵, a stark contrast to the high regard his work was subsequently to enjoy. Aristophanes of Byzantium, for instance, writing nearly a hundred years later, placed him second only to Homer in popularity and posed the now-famous question: 'Menander and life, which of you imitated the other?' In Roman times Quintilian so admired the composition of the speeches Menander placed in the mouths of his characters that he devoted more space to the playwright than to any

² There is some slight uncertainty as to the exact precision of these dates because of variation in our sources, but the degree of that variation does not affect the general outline. The ancient texts providing details of Menander's life are most readily accessible in A. Körte, *Menandri Reliquiae*², with additions by A. Thierfelder (Leipzig, 1959), 1–4.

³ *Suda*, Alexis, cf. Arnott 1991, 336–8.

⁴ See further Pickard-Cambridge 1968.

⁵ Aulus Gellius XVII 4,4, cf. Martial V 10, 9: 'Rarely did the theatre applaud Menander to victory'. In the same way Euripides, despite his subsequent popularity, is said to have won only five victories, though he is credited with the production of 92 dramas. That the number of Menander's victories is not a true reflection of his reputation even when alive is suggested by the story in Pliny the Elder (*Natural History* VII 111) that he was invited both to Egypt and to Macedon.

other ancient writer⁶. By far the most wide-ranging praise of Menander's style, though, came from Plutarch in a study that set him at the pinnacle of theatrical achievement⁷. Yet for all this Menander failed to become part of the canon of authors who survived into the Middle Ages and beyond. The exact reason for this we shall never know. In part it may have been the fact that his Greek was not the pure form demanded by later schoolmasters, in part his subject matter – love intrigues – or perhaps no more than a series of accidents that prevented the copying of his works⁸.

An important formative element in shaping Menander's plays was the period in which he lived, one which saw a catastrophic decline in Athens' independence: first after the defeat by Philip of Macedon at Chaeronea in 338 BC, which stripped the city of an independent foreign policy; then in the revolt that followed the death of Alexander, which resulted in the imposition of a Macedonian garrison in the Piraeus by Antipater and a property qualification for civic activity such as jury service; finally the imposition in 317 of a pro-Macedonian governor in the shape of Demetrius of Phaleron, who signalled the eclipse of even internal autonomy. It was in these later years that Menander began writing, with his first play, *Orge*, produced c. 321 BC⁹ and *Dyskolos* in 317/6. Evidence of the problems that political

⁶ *Institutio Oratoria* X, i, 69–72. Quintilian's admiration is well summed up by his words: 'so perfect is his representation of actual life, so rich is his power of invention and his gift of style, so perfectly does he adapt himself to every kind of circumstance, character and emotion' (trans. Butler).

⁷ *Moralia* 853d–854b: 'Menander's diction is so polished and its ingredients united into so consistent a whole that, despite the range of emotions and types of character involved and the fact that it has to adapt itself to all kinds of people, it nevertheless appears as one and preserves its uniformity in common and familiar words that are in general use. But if the action should anywhere call for linguistic fireworks and bluster, Menander opens all the stops, as it were, and then quickly and plausibly closes them and brings the tone back to its natural quality. And though there have been many noted artisans, no shoemaker ever made a shoe, no mask-maker a mask, no costumier a garment that fitted equally well man and woman, child, old man and slave. Yet Menander has so blended his diction that it suits every character, every disposition, every age; and this though he was still young when he began his career and died at the height of his poetic and theatrical skill, the very moment when, as Aristotle says, a writer's style makes its most notable and far-reaching progress... As well as possessing charm Menander never needs to go outside his own powers for anything. In the theatre, in the classroom, at parties his poetry provides a wider range of reading matter, instruction and entertainment than any other work produced in Greece. He displays the essence and nature of linguistic skill: He approaches every topic with inescapable persuasiveness, and has in his control every resource of sound and meaning which the Greek language possesses. What reason has an educated man for going to the theatre, except to see Menander?'

⁸ cf. Ovid *Tristia* II 369: 'There is no play by Menander that lacks love'. Some of Menander's plays were still available in the 6th–7th centuries to be read or mined for references by writers like Choricius of Gaza and Theophylactus of Simocatta, but thereafter there is almost unrelieved silence.

⁹ A date of 325/4 for Menander's début on the stage is argued by Arnott 1979a, xv.

upheavals could create is graphically seen in 307 when Macedonian interests were overthrown and Athens accepted the protection of Demetrius Poliorcetes. The resultant expulsion of Demetrius of Phaleron brought with it a purge of those associated with him, among them Menander, who had long been a friend and had shared the same educational background. It was only the intervention of Poliorcetes' cousin Telesphorus that seems to have saved the playwright. In the years thereafter Athens was to remain a pawn in the wider struggle of Greek politics, so it is hardly surprising that the playwright avoided the topicality of earlier comedy, a topicality that, from available evidence, had in any case been in decline throughout the period of Middle Comedy. The nearest he comes to dealing with the rancour of politics is in the altercation between Smikrines and Blepes at the beginning of *Sikyonios* Act IV with its references to oligarchs and democrats, or the background of mercenary service in *Aspis*¹⁰.

As well as creating an atmosphere hostile to topical comedy, events in Athens had other, no less important, repercussions for the products of the theatre. One of these was the abolition of the *choregia*, the system of financing dramatic choruses by individuals, and its replacement with an *agonothetes*, a public official charged with organising the festivals. It is tempting in fact to see here the final stages in that long decline in the status of the chorus that had been underway for most of the century. In addition, the nature of the audience itself had changed, from a broad cross-section of Athenian citizenry to the more privileged sections of society. The cause may have been abolition of the theoric fund, which had subsidised attendance at the theatre by the city's poorer members, as some have suggested¹¹, or it may have resulted simply from the loss of civic rights the poor increasingly suffered.

3. The Theatre In Menander's Day

Though the number of plays attributed to Menander and their settings suggest that some at least were written for venues outside Athens – *Perikeiromene* for instance is set in Corinth – the city, and in particular the Theatre of Dionysus, must nevertheless have been the natural location for most. By Menander's time the 5th century theatre, with its wooden seats and earth embankments, had given way to the reconstruction of Lycurgus, who had been in charge of Athens' public finances between c. 338 and 326 BC. Though there remains considerable dispute over the exact nature of the changes introduced by him, the general view is that the theatre still retained the low stage of earlier times¹² as opposed to the high stage, over ten

¹⁰ Contrast Wiles 1984, who sees a greater degree of topicality in *Dyskolos* than most commentators have been willing to accept.

¹¹ cf. Webster 1970, 101–2; Hunter 1985, 10–11; Blanchard 387–8.

¹² A low stage allowed easy contact between the stage and the orchestra area, which separated the actors from the audience and in which the chorus operated. That the low stage still existed in Menander's time is suggested by the reference to possible involvement with the chorus at the end of Act I.

feet above the orchestra, that was increasingly becoming the norm¹³. The stage itself was 66ft. wide with, at each end, *paraskenia* – projecting structures some 16ft. deep and 21–23ft wide which may actually have obscured the general view of part of the stage for some of the audience. They did, though, form one route by which characters could make an entry from the *parodoi* that led into the orchestra. To the rear of the stage stood the *skene*, the changing-room, fronted by variable panels that provided the visual backcloth of plays, including up to three doors, each representing a different building, those not needed for a particular play probably being disguised by additional painted panels. Such scenery, however, can hardly have had much individualisation; for Menander is always careful to establish his setting first and foremost through verbal description¹⁴.

In the context of the stage itself the presentation of quasi-indoor scenes in some plays is evidence for the use of the *ekkyklema*, a wheeled platform which could be pushed through the central door to bring before the audience what was essentially going on inside. No extant play gives a totally clear example, though *Dyskolos* 691–758, the scene with Knemon after the rescue, has been seen by many as necessitating its use. However, the existence of the device is too well documented to reject it altogether, and it may have been used to show the opening scene of *Synaristostae*, illustrated by the Mytilene mosaic and one of the Dioscorides mosaics in Pompeii, which shows three women sitting at table in a doorway, unless this represents a scene that in the play itself is reported rather than staged¹⁵.

4. The Actors

It is generally accepted that the plays of Menander were written for performance by three actors (always male), augmented by an unspecified number of walk-on mutes¹⁶. The evidence for this comes from the plays themselves, where there is no extant scene that involves four speaking parts. In addition, references to actors in antiquity never make any mention of more than three¹⁷. Yet there are occasions when some would argue that additional actors become essential, unless we accept the possibility of some inordinately rapid changes of costume¹⁸ or that parts were

¹³ Sandbach 1973, 10–11; Webster 1956, 22. Detailed examinations of the Lycurgan and later Hellenistic theatres are given by Pickard Cambridge 1946, Ch.IV–V; Bieber Ch. IX. For the Lycurgan theatre incorporating a high stage see Wiles 1991, 38–9 and Winter, who point to high stages already in existence in other Greek cities.

¹⁴ See *The Setting of the Play* below.

¹⁵ cf. Pickard-Cambridge 1946, fig. 86; Turner 1970, 35–9 & pl. II–III.

¹⁶ Pickard-Cambridge 1968, 154–6; Goold 144–50; Griffith 1960; Handley 1965, 25–30; Sandbach 1973, 16–19.

¹⁷ Horace *De Arte Poetica* 192: 'Let not a fourth character strive to speak', cf. Webster 1974, 82 n.36.

¹⁸ e.g. *Dyskolos* 381–402 in which the departure of Gorgias and Sostratos is followed immediately by the appearance of Sikon and Getas. At best this allows the actor

split between actors. This latter factor in particular, with its potential for a single stage character being played by actors of clearly differing builds and voice-types, cannot fail to create surprise in modern minds. But we cannot be sure how obvious this would be to an ancient audience separated from the action by a considerable distance, with expectations different from those that operate in the more naturalistic theatre of today, and in the context of a theatrical tradition which placed great store by vocal dexterity¹⁹.

One factor assisting the use of only three actors, who must necessarily therefore play more than one part, is the use of masks²⁰. All the available evidence suggests that in Menander's time these were of a naturalistic appearance, not the fantastic exaggerations that were to develop later, though whether they were as yet standardised to the extent that they provided an indication of individual named characters remains a point of contention²¹. Beyond dispute on the other hand is the fact that masks ruled out the use of facial expression to signify emotion or to stress a point. Again, though, the distance between actor and audience made such detail otiose, and it is clear that for antiquity body language and gesture provided the clues which, in the more intimate confines of modern drama, are more the province of the face.

5. Literary Influences upon Menander

a) Earlier Comedy

In many ways New Comedy marks the final product of a process of fusion and development that had been progressing for much of the fourth century, a process involving not simply comedy but also elements from tragedy and philosophy. Old Comedy, populated with often thinly disguised caricatures of prominent figures and with its emphasis upon the topical and political, had faded out of existence in the early decades of the century, giving rise to the transitional period of Middle Comedy, little of which unfortunately survives. The fact, though, that Menander is closely linked with one of the genre's most important playwrights, Alexis, provides *prima facie* evidence for a direct connection between the two forms. Common sense indeed tells us that New Comedy marks the final development of the Middle period, and that far from marking a major shift it took to completion themes of plot and

playing Gorgias 21 lines to change into Getas, if indeed this was the arrangement. Arnott (1989a) even suggests that the reference to Getas' slightly later arrival at 402 may be an oblique reference to the haste of the change in stage personnel. An even briefer costume change is required at 873–9 if the actor playing Gorgias or Sostratos is to appear as Getas after Simiche's five-line speech.

19 Pickard-Cambridge 1968, 167–71.

20 See Handley 1965, 30–39 for literature and discussion, Wiles 1991, 68–99.

21 Brown (1987) argues against the identification of masks with specific names.

character that had been evolving over a considerable time²². The less direct influence of Old Comedy upon Menander should not, however, be altogether discounted. The ancient *Life* of Aristophanes, for instance, points to the playwright as the origin of a number of features that were to gain greater prominence in Menander's work: 'He wrote the *Cocalus* in which he introduced the theme of rape and recognition and all the other things that Menander imitated'²³. Likewise the injection of slapstick and exaggerated language, together with plots culminating in revels and betrothals all hark back to the fifth century comic form. Where they differ lies primarily in their approach to the chorus or the universalisation of the plot and its characters²⁴.

b) Tragedy

Despite the apparently irreconcilable differences between the two genres comedy of all periods viewed tragedy as a useful source of borrowable material in terms of language, dramatic technique and even themes. In some respects indeed the tragic theatre had itself pointed the way, through mythological travesties in the shape of satyr plays, which formed the final element of tetralogies. It is hardly surprising, therefore, that a number of Menander's plays deal with themes that had long been established as part of the repertoire of tragedy, in particular the works of Euripides, which were frequently restaged in the 4th century. This was recognised even in antiquity, as Satyrus records in his biography of the tragic playwright²⁵. It is especially the case with a play like *Epitrepones* which is founded upon the problems created by the existence of a seemingly illegitimate child, or *Perikeiromene*, the ultimate aim of which is the reunion of a girl with her long-lost father so that she can benefit from a proper marriage. The tragic analogy is perhaps best exemplified in Euripides' *Ion*, the plot of which concerns the intrusion of a seemingly illegitimate child into the marriage of Creusa and Xuthus, while the play's

22 The prominence in particular of characters like the cook, parasite and soldier are clearly traceable to Middle Comedy.

23 Similarly the play *Kolakes* by Eupolis (Athenaeus 236e-f) contains a highly appropriate and relevant description of the kind of flatterer who was later to become the parasite of New Comedy, fr.159K 7-10: 'When I spot a guy who's rich but dim, straight away I'm all over him. And if this rich fool happens to say anything, I praise it to high heaven; I'm struck with amazement and pretend to be delighted with what he says'.

24 On the changed status of the chorus see *The Choral Intervals*; Arnott 1975^b, 10-11, who provides a useful bibliography on p.26 n.10-14, cf. Hunter 1985, 8-13.

25 39.7: 'The conflict of husband and wife, father and son, servant and master, or things to do with changes of fortune, violations of virgins, supposititious children, recognitions through rings and necklaces: this is the stuff of New Comedy, which Euripides brought to a peak', cf. Quintilian *Institutio Oratoria* X,i,69: 'As he often shows, Menander greatly admired Euripides and even imitated him, though they worked in different genres'. The surviving plays of Menander cite lines of Euripides at *Aspis* 407, 424-5, 432, *Epitrepones* 1123-4, *Samia* 325-6, with further echoes of tragedy at *Epitrepones* 910 and *Sikyonios* 176-7. At times in fact the moralising tone of speeches by Menander and Euripides on life's variability seems so close as to be indistinguishable.

actual goal is the reunion of Ion with his mother Creusa, who had been forced to abandon her son years before, since he was the product of rape by the god Apollo. Whereas, however, the complications of *Ion* are set in the mythological past and centre upon Creusa's unwitting attempts to kill her son before the two are reunited through recognition of their kinship, in the New Comedy context this is replaced by a contemporary social setting and threats to either an already existing marriage or marriage prospects. In other contexts we see the playwright mirroring tragic technique through visual images (the introduction of Knemon's daughter in search of water at *Dyskolos* 190, which seems to recall Electra in Euripides' play, or the appearance on stage of Knemon after his accident which echoes the wounded hero of tragedy, e.g. *Hippolytos*), language (the quasi-messenger speech at *Sikyonios* 176–271 with its echoes of Euripides' *Orestes*), the use of tragic metrical structure at moments of high tension (*Misoumenos* 210–15), or even direct reference such as those at *Epitrepontes* 325–33: 'You've seen tragedies, of course you have, and you know all this...'. Yet though we can be sure of Menander's use of tragedy to widen the effects available to his plays, we often cannot be certain in individual cases whether he was embarking on a radically new development or was merely mirroring an effect that had long been part of Middle Comedy's stock-in-trade.

c) Philosophy

That philosophy had a formative effect on Menander's work should come as no surprise. The society into which the playwright was born had felt the influence of the philosophic schools for decades, and for a young man from an upper class background higher education in one of them was as natural as university is today. In Menander's case his traditional association with Aristotle and the peripatetic teachings of Theophrastus is hardly to be questioned. Time and again throughout the plays there is evidence of an ethos and approach to life that clearly points to the teachings of the Lyceum in general and what little we know of Theophrastus in particular. On a fairly mundane level, for instance, Sostratos' picture of his mother's superstitious nature at 260–3 strikes a chord with Theophrastus' description of the superstitious type at *Characters* 16, and it is likely that the approach to character underlying Theophrastus' work was a contributory factor in Menander's treatment of the figures that populate his plays. More pervasive are the themes of general philanthropy and the advisability of taking the middle course, examples of which can be seen in Sostratos' attitude to wealth in Act V and the reward he plans for Gorgias, or in Gorgias' recognition of Sostratos' moral worth at 764–71. What we must not do, though, is to treat the plays as philosophical treatises; the philosophical element is there for the sake of the drama, not vice-versa (cf. Commentary 442–55N).²⁶

6. *The Plays of Menander: Aspects of Their Style and Ethos*

Unlike the extravagant constructs that had held sway on the comic stage a hundred years earlier, the plays of Menander drew their inspiration from domestic difficulties besetting individual families. In essence many of these problems have love as their starting point, yet scratch the surface and the love element gives way to other concerns that are of far greater moment within the action: problems of communication between one generation and another, the difficulties caused by youthful impetuosity and the more mercenary concerns of age, or the obstacles created by a mistaken interpretation of evidence. In the resolution of these problems too love seems to have virtually no role to play. Time and again the solution is brought about more by coincidence and chance, which reunites long-lost parents and children, heals the rift between husband and wife, or allows socially unacceptable behaviour to be overlooked for the sake of a happy future. To our twentieth-century minds too the love-element is often curiously one-sided: a young man emotionally attracted to a girl with whom, more often than not, he has had little or no contact, and will hardly know until his betrothal to her²⁷. Only in a play like *Epitrepontes*, founded on the problems faced by a married couple, or one involving a long-term relationship such as *Perikeiromene*, does mutual love emerge as a factor.

What kind of characters inhabit the plays of Menander? As in the case of plot we see a pronounced contrast with the plays of Aristophanes. Gone are the great public figures and the larger-than-life grotesques. In their place is a circle aptly described as 'the undistinguished rich and the undistinguished poor', a credible assemblage of family members, their household servants and those they might come into contact with in the course of everyday life, figures who may be subject to an excess of this or that characteristic, but who never lose contact with reality. To call them stock characters sums up the range, but scarcely does justice to the breadth of variety that Menander injects into a single type, even within the context of our limited knowledge of his total output. To take but one example, the old man, Menander produces such a range of individualisation – the indulgent, the miserly, the unapproachable, the sympathetic – that talk of stock characterisation becomes largely untenable²⁸. And how is their characterisation brought about? Hardly by what they do as individuals, but rather by the speeches they make and the dialogue they engage in. A prime example might be Smikrines, whose character at the beginning of *Aspis* is established by a series of subtle pointers, despite the fact that his prime function at this point in the action is little more than to prompt the flow of

²⁷ Brown 1993. The one-sidedness of such love-themes has at times led commentators either to denounce the events portrayed as absurd when viewed against the background of the more normal arranged marriage (Walcot), or to see the emotion as more akin to infatuation. Against this Brown cogently argues for greater coincidence of love and family considerations than Walcot allows, while in the case of 'infatuation' we need only to observe the dangers inherent in applying to ancient society a term that is infused with so many modern connotations as to be virtually useless.

²⁸ MacCary 1971.

information from the slave Daos. Or take Chaireas in *Dyskolos*, whose character is blackened in the eyes of the audience simply by the inappropriateness of his self-description and the reaction of young Sostratos.

An important feature of Menander's development of character is his ability to surprise: to suggest one line of development only to produce another, as with the picture of Getas built up by Sostratos at 183–5, contrasted with the reality when he appears. The same technique extends to plot construction as hints of one potential line of development are frequently redirected into something radically different: the planned use of Getas suggesting a play of intrigue or the objections that come from Kallippides at the beginning of Act V²⁹. Linked to this is the economy with which the playwright introduces such effects. At times he presents situations that the scholar in his study finds puzzlingly unmotivated, even illogical, yet in the context of theatrical performance are accepted by the audience without a second thought. On other occasions he introduces effects that make dramatic sense but lack explicit reference in the text, effects that rely on linkages created in the minds of the audience itself, the attribution to one or another character of information known to the audience but which logic declares the character cannot possibly know. Economy also comes in the later injection of relevance into events that at the time seemed altogether otiose or included simply for local colour – the mention at 260–5, for instance, of the sacrifice Sostratos' mother intends to make. It is seen too in the playwright's use of language to characterise an individual: the well placed word, the unexpected reaction are often enough to provide a pointer without the need for explicit reference. Even the means of getting characters on stage provides examples of the playwright's economy, with conversations seemingly begun off stage reaching the point where they become relevant to the audience precisely at the moment the characters appear (*Dyskolos* 50, 233, 784), or a character enters still addressing those inside the house, providing an easy motivation for the appearance (*Dyskolos* 206, 427, 456, 487, 546, 874). Similar is the standard comic device of eavesdropping such as that by Gorgias at 821, which allows the plot to advance without the need for any recapitulation of information. And with economy also comes variety of effect as Menander alters the pace of his action from one scene to another or even between one part of a scene and another. One means of achieving this lies in the alternation of dialogue and monologue, both capable of considerable variation in the internal form they assume and their interaction with one another. To take dialogue first, at one extreme there is the rapid interchange we see at *Dyskolos* 81–86, with its semblance of breathless haste, or at 404–18, where it underpins Sikon's inquisitiveness. At the opposite extreme we find a return to the kind of weighty formalism typical of tragedies written over a hundred years before, where characters alternate whole lines of verse (*stichomythia*). The prime example is *Perikeiromene* 779–810, the play's recognition scene, where emotion and dramatic purpose combine to create a set-piece exchange. In other contexts, by contrast, the variety of position at which the actual change of speaker takes place within lines is used with remarkable success to suggest an altogether more natural flow of speech.

To modern views a surprising amount of Menander's plays is taken up with monologues³⁰, though here again the variety in the roles they play – from soliloquies, as in the case of Knemon at *Dyskolos* 153–66, Daos at 218–32, or Sostratos at 381–92, to the provision of information solely to keep the audience abreast of off-stage developments, as at 666–89 – allows a considerable range of effect for both the characters portrayed and the plot being developed. Similarly important, though, is the conciseness that the monologue makes possible, avoiding the need for more natural, but certainly more discursive means of imparting information to an audience interested in learning about developments that have happened behind the scenes and how they will affect subsequent events but without any slackening of the pace. And with conciseness comes a balanced tension between what is hidden from view and what is seen, between what actually occurs and the effect it will contribute to the obligatory happy ending. At the same time, because the ultimate aim of the play is a happy ending, the overall atmosphere engendered invites a reaction based upon optimism. Ogres there may be, figures who insist upon driving others to distraction, but the message imparted is that virtue prevails, honesty and civilised behaviour are rewarded, while nastiness receives its just deserts³¹.

7. The Rediscovery of Menander

For all his great popularity in later antiquity Menander remained for centuries only a memory kept alive by his reputation, the Latin adaptations of Plautus and Terence³², quotations from his plays in other ancient texts that did survive³³, and the so-called monostichs, a motley collection of single lines (many of them undoubtedly spurious) notable for their pithy sayings.

It was not in fact until the 19th century that new material began to emerge, but in pitifully small amounts – about forty lines of *Epitrepones*, for instance, or some fifty six of *Phasma* found in the monastery of St. Catherine at Mt. Sinai in 1844, scraps written on parchment that had subsequently been reused for a Syriac text and ultimately inserted into the binding of yet another manuscript. Later, in 1897–8,

³⁰ Blundell provides a useful analysis of this feature.

³¹ cf. Plutarch 712d 'I would not be surprised if Menander's polished charm exercised a reforming influence that makes men's characters reflect fairness and kindness'.

³² Direct reference for a Menandrian origin exists for Plautus' *Bacchides*, *Cistellaria*, *Stichus*, and many would add *Aulularia*. In the case of Terence two-thirds of his plays come from Menandrian originals: *Andria*, *Heauton Timoroumenos*, *Eunuchus*, *Adelphoe*. Sandbach (1973, 4–10) develops the topic at greater length.

³³ Most notably in the *Deipnosophistae* of Athenaeus, a series of discussions over dinner on a wide range of topics, Stobaeus' *Eclogues*, an anthology of mainly ethical material, various scholiasts who cited Menander to illustrate their explanatory notes on other authors, grammarians and lexicographers who used the plays to illustrate the meanings of words, and paroemiographers in their explanations of proverbs.

came the opening of *Georgos*, preserved on the first complete leaf of Menander to survive, and in 1899 some fifty lines of *Perikeiromene*.

The twentieth century in contrast has proved far more prolific, with a steady stream of small additions augmenting major finds. In 1903, for instance the ancient Egyptian town of Oxyrhynchus yielded sections of *Kolax*, supplemented in 1914 and 1968, so that we now have over a hundred lines or part-lines. In 1906 came the remarkable discovery of about 110 lines of *Sikyonios* on papyrus incorporated into a mummy case. Even more remarkable was the later recovery of further sections of the play – from the very same copy in fact – from two other mummy cases in the Sorbonne. The following year Gustav Lefebvre published the text of a manuscript from the 5th century AD that he had discovered two years earlier at Aphroditopolis in Egypt, in the house of Flavius Dioscorus, who had been a lawyer and poet there in the sixth century. The manuscript itself (now in the Cairo museum) was discovered on top of, and scattered around, a jar filled with other papyri. Though what remained was only a fraction of the original book, it nevertheless preserved well over half of *Epitrepones*, about 40% of *Perikeiromene* and *Samia* and short sections of *Heros* and a nameless play. Then, in 1908, the text of *Perikeiromene* was supplemented by the publication of about 120 lines, this time from a vellum codex.

Further major material emerged in 1958 with the publication by Victor Martin of part of a manuscript – a papyrus codex – acquired some years earlier by the Swiss industrialist Martin Bodmer: *Dyskolos*, the first, and still the only virtually complete play of Menander. The remaining, more damaged, sections of the manuscript containing parts of *Samia* and *Aspis* were themselves published in 1969, the former augmenting the papyrus in Cairo, the latter adding considerably to the c. eighty lines first edited in 1913. The mid to late 60s also saw the publication of sections (more than 400 lines or part-lines) from yet another play, *Misoumenos*, which substantially increased our understanding of the scraps published earlier in the century. Later still, in 1968, came the publication of about 60 lines of *Dis Exapaton* found at Oxyrhynchus. For all the meagre proportions of the find, what was remarkable was that for the first time we possessed part of a play later adapted for the Roman stage – Plautus' *Bacchides* – allowing us to glimpse the extent to which the Roman playwright departed from his original and injected his own material into the Latin version.

Following the spectacular finds of the 50s and 60s more recent decades have seen only moderate gains of text in terms of volume, though more substantial in terms of our understanding of plays. The two most significant additions have augmented Act IV of *Epitrepones*, allowing us to see Pamphile's reaction to her father's plans to effect a divorce, and provided the opening of *Misoumenos*.

8. The Plot of *Dyskolos*

In order to reward a young girl for her piety towards Pan and the Nymphs, next to whose rural shrine she lives, the god has made a rich young townsman fall in love with her while on a hunting trip in the neighbourhood. Unfortunately her father,

Knemon, the bad-tempered man of the title, proves singularly unapproachable and resistant to any of the attempts by the young man in question, Sostratos, to make contact. Knemon's behaviour has already caused the failure of his marriage to a widow, the girl's mother, who has gone back to the son she had by her previous husband. An accidental meeting (the first in fact) between Sostratos and the girl is seen by a slave belonging to her step-brother Gorgias, who tries to warn Sostratos off, but after being convinced of his honourable intentions he reluctantly agrees to lend his support to the young lover's efforts. These, however, seem constantly doomed to failure. First there is the problem of Knemon's character and his resolve to marry his daughter only to someone like himself. Then there is the arrival of Sostratos' mother, intent on making a sacrifice to Pan at the shrine. This prevents Knemon from returning to the fields as he planned and thus ruins Sostratos' hopes of making a good impression on him by pretending to be a hard-working, if impoverished, farmer. Further irritation for Knemon ensues when members of the mother's entourage attempt to borrow cooking equipment from him – first the slave Getas, then the cook Sikon. A series of mishaps involving items dropped down Knemon's well by his only servant, the old woman Simiche, results in Knemon himself falling in when he attempts to extricate them. His rescue by Gorgias, however, (with a little – rather ineffectual – assistance from Sostratos) leads the old man to re-evaluate his lifestyle and to realise not only that he can no longer aim for a totally self-sufficient existence, but also that his belief in the utter selfishness of society has at least one exception, Gorgias. In return for rescuing him Knemon rewards Gorgias by adopting him as his son and handing over to him both his farm and responsibility for finding his daughter a husband. Gorgias wastes little time in betrothing the girl to Sostratos and is in turn rewarded for his help by being offered Sostratos' sister as his wife. Everyone adjourns to the shrine to celebrate the double wedding, everyone that is except Knemon, whose 'reformed' outlook extended only to his step-son, and who wants nothing more than to withdraw even further into isolation. This, however, forms the cue for the slave Getas and the cook Sikon to turn the tables on him for their earlier rough handling and to induce him, albeit reluctantly, to join the festivities.

9. *The Setting of the Play*

From available evidence, both literary and archaeological, it was the standard practice of the ancient comic theatre to present its audience with a symmetrical backdrop consisting of between one and three buildings, depending on the requirements of the plot, each with a separate door. The stage itself in consequence became the street in an urban setting, or, as in *Dyskolos*, the roadway. For the present play the centre-stage would thus be occupied by the shrine of the Nymphs, from which Pan emerges to deliver the prologue. To one side of this is the house of Knemon, described by the god as being 'on the right', that is on the god's right, the

audience's left³⁴. By convention that side of the stage also led to the countryside for plays with an urban setting, or to foreign parts. On the other side of the shrine is the house of Gorgias, which is closer both to Athens and to the village of Cholargos mentioned in 33 as being 'down the road'. In this way Menander neatly underlines the anti-social nature of Knemon by the greater remoteness of his house.

In addition to the stage setting itself is the economy with which Menander builds up the picture of those aspects of the setting invisible to the audience³⁵, the inside of Knemon's house, its well and heap of dung, the shrine with its fountain, and the surrounding countryside beyond the stage setting: the village of Cholargos, Kallippides' estate, the hill with its pear trees that provide Knemon with missiles, the wood that lies on Pyrrhias' escape route, the valley occupied by the farms.

10. The Figure of the Misanthrope in Greek Literature

Despite the often fragmentary nature of surviving evidence it is clear that Menander was not the first playwright of the ancient comic stage to employ the title *Dyskolos*, nor the first to depict a figure like Knemon, whose character was centred upon an extreme antipathy towards his fellow-men. Middle Comedy had a play of the same title by Mnesimachos in which the main character, himself called *Dyskolos*, is described by Athenaeus VIII 359c as a miser. Similarly, plays by Ophelion and Anaxilas with the title *Monotropos* (*Hermit*) suggest the development of a theme later echoed in Knemon's mania for the solitary life. Even Sostratos' view of what he sees as the more positive aspects of Knemon's jaundiced view of society (*Dyskolos* 384–89) finds a precedent in a fragment of Antiphanes' play *Misoponeros* (*The Man who Hated Evil*) fr. 159.1–7K:

Well now, aren't the Scythians very wise,
who straight away give the children born to them
the milk of horses and cows to drink.
They don't, by Zeus, bring in sly wet-nurses
and tutors later on. There's no greater evil
than these, apart from nannies, by Zeus.
They beat all.

In many respects, however, the character of Knemon has its origins in the figure of Timon, an Athenian whose experiences at the hands of supposed friends in the period of the Peloponnesian war led him to adopt a lifestyle that thereafter provided the archetype for literary misanthropy (cf. Plutarch *Antony* 69–70). As early as 414 BC he figured in the *Monotropos* of Phrynicus fr.18K: 'My name is Monotropos...I

³⁴ Wiles (1991, 233 n.41) maintains the reference is to the audience's right, thus effectively reversing the positions of Gorgias' and Knemon's houses. Other suggested arrangements of the buildings are detailed by Sandbach 1973, 136–7.

³⁵ Handley 1965, 21–5; Lowe 129.

live the life of Timon, unwed, by slave unattended, quick to anger, unapproachable, devoid of laughter and conversation, self-willed', and in the *Birds* of Aristophanes 1548–9: '(Peisthetairos) By Zeus, you always were a hater of the gods. (Prometheus) Yes, a regular Timon', with additional detail given by Aristophanes' *Lysistrata* 805–20, produced in 411 BC, where a description of the misogynist Melanion by a chorus of men is answered by a corresponding description of Timon from a chorus of women.

On the fate of Timon a scholion to Aristophanes' *Lysistrata* 808 says 'This Timon was the one called misanthrope, who Neanthes says fell from a pear tree and became lame, but refusing to allow doctors to attend him he died of gangrene³⁶. Even after death, according to Plutarch, Timon's isolation continued: 'When he had been buried by the sea at Halae, the projecting parts of the shore collapsed and the waves surrounded the tomb and made it inaccessible. The inscription ran: "Here I lie, having snapped the thread of a luckless life. You'll not learn my name, and may you perish, evil men, in wretched fashion." They say that he composed this while still alive, but that in circulation is by Callimachos: "Timon the misanthrope lies here, but pass on by. Utter many a curse against me, only pass on by."

In later antiquity many of these themes were to be redeveloped by writers such as Lucian in his dialogue *Timon*, by Libanius in *Declamations* XII, XXVI, XXVII, by Aelian in *Rustic Letters* 13–16, and by Alciphron in *Rustic Letters* 32 (34), though in these cases with the influence of Menander and his own creation clearly present³⁷.

11. Knemon as Misanthrope: Individualisation of a Type

Knemon's role within *Dyskolos* is to obstruct the path to marriage that Sostratos is so keen to tread. This is a conventional enough theme but one open to considerable variation in the way the obstacle manifests itself, as a comparison with the nearest extant analogy, Plautus' *Aulularia*, shows³⁸. There it is Euclio who stands between Lyconides and the girl he loves, or more accurately it is Euclio's obsession with his recently-found treasure and the extreme anxiety the discovery has engendered within him, creating the belief that anyone who approaches him is seeking to wrest it from him. Since the problem in Euclio's psyche has an external and recent source, the solution to the difficulties it raises for Lyconides is arrived at with relative ease when the treasure's loss reduces the old man to the depths of distraction and despair, while its recovery by Lyconides convinces him that peace of mind without wealth is preferable to the psychosis which its possession brings with it. In *Dyskolos* Menander explores a different avenue of development, one that is at the same time more extreme and potentially more difficult to resolve; for the obstruction that

³⁶ cf. the accident suffered by Kleainetos in Menander's *Georgos* 46–8, and Knemon's activities as reported at 101.

³⁷ cf. Photiades 1959.

³⁸ Arnott (1964b) deals specifically with the parallels.

Knemon presents is more completely internalised, that is, it resides within the very character of the man. In other circumstances rational argument might have won the day, but in Knemon's case Menander has chosen to represent in the old man such an extravagantly anti-social outlook that for much of the action any resolution of the problem seems impossible – as Gorgias himself tries to impress on Sostratos (322–57). Yet in terms of audience reaction Menander's depiction of Knemon has definite advantages in that it creates a deeper sense of puzzlement and anticipation as to how the apparent impasse created by Knemon will ultimately be resolved. For the playwright on the other hand it creates the very real problem of engineering the obligatory happy ending but in a manner that does not strain credibility. The solution, when it comes, has remarkable affinities with what occurs in Plautus' *Aulularia* – an external event leading to the recognition of an intellectual mistake. In the case of Euclio it was the theft of his gold and the realisation of the obsession it had created in his mind. With Knemon the external event is the accident down the well. Its result is not a change in the old man's character – his behaviour afterwards, while less violent than before, is no more socially oriented – but rather his acceptance of an error in his thinking, his obsession with self-sufficiency as a result of what he saw as the selfishness of others. It is the recognition that the accident has stripped him of his independence but has also revealed the existence of one person capable of an altruistic act that finally allows the plot to escape the impasse his character threatened and to achieve its goal.

12. Structural Elements

a) The Acts

From its earliest origins drama has operated within a set of structural parameters which, while capable of variation, are constantly discernible. In the case of New Comedy, which comes towards the end of surviving Greek dramatic history, the most obvious structural feature of the plays is the Five-Act form assumed. This was long suspected from the evidence provided by Horace³⁹, but it gained first-hand proof of existence in the present century, in particular from the publication of *Dyskolos*.⁴⁰ Within the overall structure of the plays the Acts display a steady progression from exposition to complication and thence to resolution. What Menander does not do, however, is to straight-jacket himself by limiting such developments to specific Acts⁴¹. In the case of *Dyskolos*, for instance, Act I is predictably expository in nature, introducing the major characters involved and underpinning the difficulties faced by Sostratos through an initial encounter with

³⁹ *De Arte Poetica* 189f.: 'Let not the play be less than five Acts nor go beyond five Acts'. See Brink, *Horace on Poetry* (Cambridge, 1971) 248–50.

⁴⁰ Supplementary evidence of five Acts is suggested by the fact that the Mytilene mosaics, which show scenes from Menandrian plays, contain references to five acts but no more.

⁴¹ This is well demonstrated by Lloyd-Jones 1987, 318; Hunter 1985, 37–42; Holzberg 114–20.

Knemon. Yet Act II continues this expository function by bringing Gorgias on stage for the first time. Even more striking evidence of Menander's variability comes in Acts IV and V of some plays. The rigorist's view of Menandrian dramatic technique would locate in Act IV the resolution of the plot, while reserving Act V for tying up loose ends and reconciling those who have impeded the happy ending. Yet in *Epitrepones* Act IV opens with a continuing complication as Smikrines tries to force his daughter into a divorce, while in *Sikyonios* the resolution spills into Act V as Thrasonides comes on stage still unaware of the marriage being arranged for him. Even more radical is the additional complication injected into Act V of *Samia* after the ostensible resolution in Act IV as Moschion attempts to punish his father for suspecting him of an affair with Chrysis. Something like this is already present in Act V of *Dyskolos*, the fleeting hint that Kallippides may not, after all, have consented to his son's marriage (see Commentary 784–5N.). The injection of such material into the final Act – the sting in the tail of the action – contributes considerably in fact to the play's overall success through the surprise it engenders. The effectiveness of the device is also well illustrated by its continued use in later Roman drama, most notably at the end of Terence's *Adelphoe*, itself an adaptation of a lost play by Menander. Here Demeas turns the tables on his brother – at the brother's expense – by assuming a level of generosity quite out of keeping with his earlier behaviour.

Within Acts too structure is visible as monologue gives way to dialogue or vice versa, and characters either come and go with remarkable speed or an individual is allowed to dominate a whole Act, as Demeas does in *Samia* Act III. Nor does Menander neglect the possibility of linkage between Acts through the use of the so-called mirror-scenes, where events in one Act are balanced by similar ones in another, the balancing of attempted borrowing in Acts II and V of *Dyskolos* for instance. On a smaller scale we find linkage even between adjoining scenes, where the final statement of one character is picked up by the first of another (*Dyskolos* 521–2), or the minimising of Act breaks by the use of a bridging character (see Commentary 206N.), or the framing of important speeches by elements that match one another. Through these and other methods dealt with more fully below and in the Commentary Menander produces a tight interweaving of dramatic effect, but one that contains sufficient variety to avoid the danger of monotony.

b) The Choral Intervals

The chorus in Old Comedy was a pivotal element in the dramatic action of the play, intervening in the events portrayed, singing odes germane to the plots, and in the *parabasis* stepping out of character to deliver advice to the audience. By the end of the 5th century, however, the *parabasis* was clearly in decline, and soon the odes too began to fade (see Commentary 230–1N.). By Menander's time indeed the chorus had become no more than the provider of interludes within the body of plays, included simply because they had been associated with drama from the very beginning, a group of revellers, usually drunk (if references to them at the end of Act I in *Dyskolos*, *Aspis*, *Epitrepones* and *Perikeiromene* are representative of the genre as a whole). What they sang, if they sang at all, is a mystery to us since no

text belonging to the chorus has survived. Such evidence as there is suggests in fact that the chorus had become totally detached from stage-action and was hardly more relevant than the advertisements that today punctuate television programmes. Where the chorus does on occasion have a technical function, however, is in providing a break in the action to cover certain off-stage events and indicating the passing of time. In *Dyskolos*, for instance, the interval between Acts I and II allows Daos to reach the fields, inform his master of what he has just seen, and return to the vicinity of the shrine. Similarly, the tedium mentioned by Getas at 435–6 highlights the length of stage-time that is supposed to have passed between his entry into the shrine at 426, at the end of Act II, and the arrival of Sostratos' mother in Act III. Likewise in the interval between Acts IV and V we are given to suppose that Sostratos has had sufficient time to broach with his father the subject of his own marriage and the one he plans as a reward for Gorgias. In other plays the suggested passage of time is even greater, a whole night between Acts II and III of *Epitrepones*, if the interpretation of Sandbach (1973, 325–6) is accepted. Elsewhere, however, the time-span involved need be no more than that taken up by the chorus' performance. *Dyskolos* Acts III to IV is a case in point, where the link-monologue of Getas, followed by the arrival on stage of Sostratos and Gorgias, their departure into the shrine and the intervention of the chorus ostensibly provide sufficient time for Knemon to attempt the descent into the well and his accident⁴².

c) The Prologue

A beginning is a delicate thing and for the playwright in antiquity the beginning of a play called for the exercise of particular care if it was to succeed in both its dramatic and technical functions. On the dramatic level Pan's monologue, which forms the prologue to *Dyskolos*, has as its primary purpose exposition, that is setting the scene for the action to come, introducing the characters who will appear before the audience, establishing the situation upon which the plot is based⁴³. To modern audiences such a prologue may appear a blatantly artificial device, but within the history of drama it is not an uncommon technique and is certainly more entertaining than the programme notes that today fulfil the same function. In its ancient context, indeed, the expository prologue proved a succinct means of avoiding what Sandbach (1973, 133) describes as 'the difficulty of smuggling into the dialogue facts needed more for the audience's sake than for that of the characters'. This is especially necessary in a genre like New Comedy, where plays were in general relatively short, as the later Roman writer Terence was to discover to his cost when he attempted to abandon the expository prologue and force his audience to glean details of the

42 We need to bear in mind, however, that representing the passage of time to allow offstage action to take place was not restricted to the choral odes. Monologues such as that of Sikon at 639–65 can also perform this function, and we should be on our guard against imposing upon the plays of Menander a formalism which reference to the plays themselves shows to be unjustified (Lloyd-Jones 1987; Handley 1987).

43 In the case of plays like *Aspis* and *Perikeiromene* the prologue even provides information as to how the plot will turn out.

underlying situation from the action itself. But in order to convey to the audience those details upon which the plot is based, the prologue also had to succeed in its technical function, to attract and then retain the audience's attention and goodwill at the very point in the play where the whole basis of subsequent action is being established. This was no easy task in a theatre that was entirely out-of-doors and relied solely upon the sun for its lighting. With no means of highlighting the stage or darkening the auditorium there was always a greater degree of audience self-awareness than is the case with the modern theatre, and a greater fragility of the dramatic illusion, with audience and stage personnel more aware of one another's existence. For this reason, in order to attract and retain attention Pan exists only partially within the dramatic illusion, with the actor merging gradually into character only after the first four lines, and then re-emerging for the *captatio benevolentiae*, the appeal for the audience's favour, at 45–6 (cf. *Perikeiromene* 170–1, *Sikyonios* 23–4).

Though use of the prologue for exposition is typical of much of New Comedy, it was not the invariable format for introducing information. In other plays – usually those based on intrigue – the same function could be fulfilled by a dialogue, such as that between the slaves Tranio and Grumio in Plautus' *Mostellaria*. And even when there was a prologue, it might not form the opening scene, but be deferred to a later position, as happens with Menander's *Aspis* and was presumably the case in *Perikeiromene*. Nor need the deliverer of a prologue inevitably be a divinity like Pan. In *Perikeiromene* we find instead the personified abstraction Misapprehension elevated to divine status, and in *Aspis* Tyche or Chance⁴⁴. One aspect shared by nearly all plays containing a superhuman prologue-speaker, though, was the revelation to the audience of some important information unknown to the humans involved in the action, very often the true origin of one of the characters. Such revelation then allowed the development of New Comedy's major effect, dramatic irony, when the audience's superior knowledge enabled it to appreciate the mistaken thought-processes and resultant embarrassment of the stage-characters. A prime example of this can be seen in *Aspis*, the plot of which is based on attempts to thwart the plans of Smikrines to acquire the estate of his nephew, believed killed in action, by invoking a law that would allow him to marry the young man's sister, now an heiress. What neither Smikrines nor those acting against him know – unlike the audience – is that the young man in question is far from dead and will soon return to save the day. But is such dramatic irony a factor in *Dyskolos'* prologue? Are there any details provided by Pan that are unknown to the human characters involved and allow the audience greater insight into the situation as it develops? Or would a human prologue-speaker such as Moschion in *Samia* have served just as well? Ostensibly the only factor unknown to all stage characters is the divine inspiration of Sostratos' feelings for Knemon's daughter, but, as has been pointed out⁴⁵, love hardly needs such superhuman instigation. To restrict Pan's role to this alone, however, would underestimate his true value in a number of respects: 1) At the

44 The role of chance in the works of Menander is fully explored by Vogt-Spira.

45 cf. Schäfer 33–4.

beginning of a play centred upon two families who have not yet begun to interact it is only Pan who can introduce *all* the important characters. 2) The god's objective view allows Knemon's misanthropy to be seen from the very beginning as an essential factor in his character and not merely a symptom of insanity as Pyrrhias believes or of transient ill-humour as Chaireas suggests. 3) The divine inspiration of Sostratos' love allows Menander to develop the theme of natural justice – in this case an advantageous marriage for the girl as the reward for her piety – which runs through many of the playwright's plots. 4) A role for Pan at the beginning of the play facilitates the introduction of dramatic irony throughout the action by the insertion of what in isolation seem irrelevant references to the god and Sostratos' tendency to appropriate to himself responsibility for a marriage we realise is the work of others.

13. A Role for Pan in the Action?

Though Pan makes it clear in the prologue that he is responsible for Sostratos' feelings of love towards Knemon's daughter (44), the play itself seems to operate exclusively on the level of human motivation and action, combined with an enormous injection of chance events⁴⁶. Nor is the role of chance and its collateral form, coincidence, restricted to events alone; direct reference to them within the dialogue occurs at 545, Sostratos' return from his work in the fields just in time to exploit his mother's sacrifice for his own purposes (see Commentary *ad loc.*), and at 584, Knemon's discovery of the mattock's loss.

In contrast, references to Pan which occur in the play have been seen as little more than a consequence of the setting, outside the shrine of the god, or as reminders of his role in instigating the plot. And even when Pan seems to figure more positively in the action, his involvement appears curiously nebulous. Take for instance the dream which induces Sostratos' mother to visit the shrine. Though its connection with the god is undeniable – it stands in fact at the heart of the question that surrounds his role in the action – it finds no mention from Pan himself in the prologue, and from what Getas says at 407–9 it is not an isolated event⁴⁷. What is more, if Pan's aim is to secure an advantageous marriage for Knemon's daughter, the result of the dream, the arrival of the mother at the shrine, seems actually to obstruct his design through the reaction it causes in Knemon and the consequent failure of Sostratos' plans to make a good impression on the old man. So does the god have any influence upon events within the body of the play? I believe in fact he does, or rather that the playwright induces us to accept that he does, and that many of the

⁴⁶ They include: 1) three incidents involving the well – first, the loss of the bucket, then the loss of the mattock, finally Knemon's accident; 2) the chance encounter of Gorgias and Sostratos; 3) the arrival of Sostratos' mother just at the moment Knemon plans to return to the fields; 4) the tan that Sostratos develops as a result of his work, which at last makes some small impression on Knemon (Vogt-Spira 121–45).

⁴⁷ This point lies at the centre of Kraus' denial of any role for the god beyond the confines of the prologue (1960, 18; 1968, 338); cf. Lefèvre 321, Jacques xx, xxvii–iii.

arguments used to confine him to the prologue misinterpret both the nature of his influence and the playwright's sophisticated skill in manipulating the audience's reactions to what they hear and see⁴⁸.

To begin with, the arrival of the mother at the shrine does not wreck her son's plans to impress Knemon; those plans were already doomed to failure before they were even formulated, and Gorgias had suggested as much at 355–7. Indeed so extreme is the portrayal of Knemon that any approach by Sostratos would be wasted effort. It was for this reason that the playwright engineered the intervention of Gorgias at 269 to prevent Sostratos and Knemon coming into contact, and it is no less a purpose of the mother's arrival at 430. And because Knemon is so extreme a character the dénouement cannot be achieved by any means that involve him; instead he has to be circumvented, hence the accident and the transfer of responsibility for the girl's future to her step-brother. That accident, though is the culmination of a series of events that stem directly from the mother's arrival, itself the result of the dream⁴⁹. But is the dream itself directly inspired by Pan, or merely a fortuitous event as has been argued? In terms of logic the total silence of the text on the matter would seem to suggest the latter. Yet a more definite reference to it, from Pan for instance in the prologue, would have severely diminished the autonomy of the human participants, reducing them almost to puppets in the hands of higher forces. This is something that Menander clearly did not want and is careful to minimise in the case of Sostratos, the one character in the play who is divinely inspired. Nor did the playwright need so blatant a device to engineer that combination of human and divine activity that lay behind so many plays in antiquity and the beliefs of society in general. Instead it was enough simply to implant the suggestion of Pan's intervention by means of a passing reference for the idea to take root and grow in the minds of his audience, and to create from mere semblance a ready acceptance of the god's guiding hand in what takes place.

14. One Plot or Two?

No one will deny that *Dyskolos* contains two main areas of interest: 1) Sostratos' attempts to win his bride, 2) the unapproachability of Knemon, which forms the major obstacle in the play to Sostratos' achievement of his aim. But how well are these two themes tied together and – depending on the answer to this question – how far does the play achieve a unity of action? The reactions of commentators have been radically different. In Schäfer's view unity is never achieved since, he argues, the two themes developed are never integrated and the play undergoes, if anything, a 'disintegration' as it advances. For instance, the Sostratos theme develops in Act II,

⁴⁸ A continuing role for Pan is accepted by Ludwig 79 and 84–8, who sees the god's influence in events that appear to be occurring naturally, Orban, who sees chance as in fact the instrument of the god, and Zagagi (1994, 156–68), who provides a useful bibliography for both sides of the arguments p.192 n.27 (cf. 1990, 79 n.22).

⁴⁹ Knemon's decision to remain at home and his consequent discovery of the mattock's loss, his decision to attempt its rescue all on his own.

as the young man enlists the help of Gorgias, while Act III is devoted to Knemon, who is confronted in turn by the intrusions of Sostratos' mother, Getas and Sikon and the discovery of Simiche's 'carelessness' in dropping the mattock down the well. Even in Act IV, where contact between old man and young lover is brought about, Schäfer maintains the two themes are not integrated; what contact there is remains fleeting, and by the time it comes about Knemon has already abrogated any responsibility for his daughter's future, so that Knemon and Sostratos are never actually brought into harmony. As a result the Sostratos theme ends with Kallippides, while that centred on Knemon continues to the end of the play⁵⁰.

As with so much else in the play, however, whether the playwright's handling of the two themes constitutes a fault or has a more positive aspect depends not so much on objective fact as on subjective interpretation produced within the confines of the scholarly study and with little regard for the theatricality of the play. For this reason Brown (1992) argues that what Schäfer sees as weaknesses are deliberately engineered difficulties turned to positive advantage for comic effect⁵¹. Knemon's unapproachability thus becomes in itself a source of humour⁵², as one character after another tries to come into contact with him and fails. As a result, since Knemon by his very negative and purely reactive nature cannot be expected to produce any dramatic movement, this must come from elsewhere, in particular from the second theme, Sostratos. Conventional comic solutions might have resulted in the young man breaking down Knemon's resistance, but this patently does not happen. Even when Sostratos is given the perfect opportunity to impress Knemon by rescuing him from the well, he simply fails to take advantage of it. As a result this very failure of integration, with the attendant puzzlement it creates in the audience, can itself be viewed as one of the play's most positive achievements, in that Sostratos does eventually succeed, not because of contact with Knemon but because of contact with Gorgias, and the wedding becomes a possibility in the end precisely because of events that at the time seemed either irrelevant or actually to stand in the way of Sostratos' aim. So, for instance, the arrival on the scene of the young man's mother negates her son's efforts in the fields; yet it is that same arrival that keeps Knemon indoors, leads to his accident, the realisation that he can no longer be totally self-sufficient and the adoption of Gorgias. It is the work in the fields, ostensibly wasted effort, that convinces Gorgias of Sostratos' worth and produces that judgement of his character that perhaps allows Knemon himself to accept the idea of Sostratos as a son-in-law. Similarly it is the sacrifice performed by the mother, a total inconvenience when first introduced, that brings Sostratos back onto the stage in time to be accosted by Gorgias at 269 and ensures the presence of the whole family in the vicinity when the betrothal takes place. Seen in this light, therefore, the failure of integration is the means by which Menander constantly frustrates his audience's genre expectations, surprising them with

⁵⁰ For approbation of Schäfer's view of the plot as flawed by division see Zagagi 1979, Arnott 1989^b, 30, cf. Arnott 1968, 11–12.

⁵¹ cf. Holzberg 21 n.75, M. Anderson.

⁵² cf. Goldberg 1980, 73.

unforeseen developments⁵³. In the same way the treatment of Knemon in Act V at the hands of Sikon and Getas is – in terms of the dramatic aim of the play – not so much to punish him, but to ensure that he is once more brought into the ambit of the play's festivities, for which MacCary (1971, 306) compares the treatment of Labrax at the end of Plautus' *Rudens* or Prospero's forgiveness of others at the end of *The Tempest*.

15. The Text of Dyskolos

Major source:

Papyrus Bodmer IV (B). This consists of eleven sheets of papyrus, 21 pages (if the initial page containing the *Hypothesis*, *Didascalia* and *Dramatis Personae* is included), 27.5 cm high and 13 cm wide, which originally formed part of a papyrus codex made up of a single gathering of sixteen sheets, sixty-four pages, dating from the 3rd–4th centuries AD and containing a selection of the playwright's works. The survival of some of the page numbers indicates that the initial *Hypothesis* etc. occupied p.19, followed by the text of the play on pp.20–39. It was preceded in the codex by *Samia* and followed by *Aspis*. Though the state of preservation is in many ways remarkable, all the pages of *Dyskolos* suffer from some form of persistent damage. Some of this was caused in antiquity by attempts to counteract the splitting of the sheets down the central fold with additional stitching and then, when this gave way, to replace it with stitching further into the pages (c. 1 cm from the centre fold). Though the pages were numbered, the central sheet was at this stage inserted back to front, so that pages 31–2 became 33–4 and vice-versa. In addition, there are numerous small holes, often of little consequence, and further damage has occurred to the tops and bottoms of sheets which sometimes affects the text. More important damage from the standpoint of the text, however, seems to have been inflicted in the process of recovering the papyrus from the sands of Egypt, where it was undoubtedly found, though exactly where and under what circumstances remain cloaked in uncertainty. In one case this damage takes the form of a roughly triangular gash in approximately the centre of the top edge. Traces of it are already visible in the first sheet, but it becomes fully manifest in the second, affecting up to ten lines of text, and by the eighth sheet expands to an irregularly shaped tear from the bottom of which extends a long narrow tail. The other form of persistent damage consists of a rectangular tear which removes what was once the lower outer corners of the first seven sheets. Thereafter the tear moves up the pages to occupy a position about three-quarters of the way from the top. The result of these disparate forms of damage is the loss of sections of text and any indication of change of speaker there may have been at that point⁵⁴. Frequently losses involve only the beginnings and ends of words, which, if sufficient remains, may be easily restored. At other times, however, whole words and phrases, even whole lines, have

53 Ireland 1983.

54 See Handley 1965, 40–53; Sandbach 1973, 47–8, Jacques xlivi–v, J.Martin 11–14.

disappeared so that restoration becomes more conjectural and largely dependent upon the subjective interpretation of context. Usually indeed editors, especially those of a more conservative nature, prefer not to restore.

The text of the papyrus itself is written for the most part in small capitals which, apart from some orthographic confusions and omissions, present few difficulties for the reader, even if the style of writing undergoes at times such a degree of variation that some have suggested it is the work of more than one scribe. However, it was the practice of antiquity not to separate words and to be sparing in the inclusion of punctuation, accents and breathings, which can result in considerable ambiguity. Even more troublesome is a reluctance to indicate clearly the speaker involved at any particular moment. Usually it is only at the beginnings of Acts or where a new character enters a scene that a name is actually supplied in the margin or, more rarely, in the space between lines. Elsewhere a change of speaker is often marked only by 1) a *paragraphus*, a line drawn under the first one or two letters of a line to indicate that a change will take place somewhere within it or at the end, 2) a *dicolon* (:) at the actual position of the change. But just as there are numerous occasions where the copyist, through either carelessness or a failure to understand his original, has introduced or transmitted textual corruptions, so there are places where *paragraphi* and *dicola* are omitted, misplaced, confounded with neighbouring letters, or confused with punctuation and other marks. In addition to marking a change of speaker there are also times when a *dicolon* appears to indicate a change of addressee, that is, the speaker turning from one character to another. Most editors are willing to accept this practice as explaining *dicola* that would otherwise assign to characters statements that make little sense in the context. Some, though, like Stoessl⁵⁵, have attempted to deny this possibility altogether. The result is a wide variety of interpretation of the papyrus text between editions depending on the subjective judgement of the individual editor.

Minor sources:

Membrana Hermopolitana (H), a fragment of a fourth century AD vellum codex from Hermopolis which gives parts of 140–150 & 169–174.

Papyrus Oxyrhynchus 2467 (O8), two pieces of second century AD papyrus from Oxyrhynchus containing parts of 263–272 & 283–290.

Papyrus Berlin 21199 (B5), a scrap of sixth-seventh centuries AD papyrus from Hermopolis showing parts of 452–457 & 484–489.

Papyrus Oslo 168 (N), a small scrap of papyrus dating from the third-second centuries BC giving part of 766–73.

Editions:

The following list makes no pretence of being complete, but aims to provide pointers to the more useful texts and commentaries that have been produced since the discovery of the play:

⁵⁵ *Kommentar zu Menander Dyskolos*, (Paderborn, 1965), 65.

V. Martin, *Papyrus Bodmer IV: Ménandre, le Dyscolos*, (Geneva, 1958), the *editio princeps*.

W. Kraus, *Menanders Dyskolos* (Vienna, 1960), text and critical commentary in German.

H. Lloyd-Jones, *Menandri Dyscolus* (Oxford, 1960), the first Oxford Classical Text of the play.

B.A. van Groningen, *Le Dyscolos de Ménandre, étude critique du texte* (Amsterdam, 1960), text and critical commentary in French.

H.J. Mette, *Menandros Dyskolos*² (Göttingen, 1961), critical edition.

J. Bingen, *Menander Dyscolos*² (Leiden, 1964), critical edition.

E.W. Handley, *The Dyskolos of Menander* (London, 1965), text and critical commentary in English, an enormously erudite work.

W.E. Blake, *Menander's Dyscolos* (New York, 1966), text and critical commentary in English.

J. Martin, *Ménandre, l'Atrabilaire*² (Paris, 1972), text and critical commentary in French.

F.H. Sandbach, *Menandri Reliquiae Selectae* (1st ed. Oxford, 1972; 2nd ed. 1990), the second Oxford Classical Text and the text element for A.W. Gomme & F.H. Sandbach, *Menander, A Commentary* (Oxford, 1973), an invaluable source of information.

J.-M. Jacques, *Ménandre, le Dyscolos*² (Paris, 1976), text and translation in French.

W.G. Arnott, *Menander I* (Loeb Classical Library, Harvard & London, 1979), text and translation.

16. Textual Marks

1. Speakers:

Σώστρατος Name given by papyrus

(Σώστρατος) Papyrus indicates change of speaker without identifying

[Σώστρατος] Change of speaker lost in damage to text

<Σώστρατος> Change of speaker not given by papyrus but supplied by conjecture

2. Text:

[] Material lost through damage to papyrus

< > Material inserted into text to restore line length

. Vague sign of letter extant

3. Translation

[] Restoration of text lost in papyrus

< > Material added to translation

(*A rural scene*) Stage directions added to assist the reader. They do not occur in the papyrus

4. Commentary

[] Notes concerned primarily with the constitution of the text

17. Glossary of Titles

The following list provides English equivalents for the titles of plays referred to (where such equivalents are in common use):

Menander:

Aspis: Shield

Dis Exapaton: Twice Deceiver

Dyskolos: The Bad-Tempered Man

Epitrepontes: Arbitration

Georgos: Farmer

Heros: Hero

Kolax: Toady

Misoumenos: The Man She Hated

Orge: Anger

Perikeiromene: Rape of the Locks

Samia: The Girl from Samos

Sikyonios: The Man from Sikyon

Aristophanes:

Plutus: Wealth

Plautus

Aulularia: Pot of Gold

Cistellaria: The Casket Comedy

Mercator: Merchant

Mostellaria: Ghost

Poenulus: The Little Carthaginian

Rudens: Rope

Terence:

Adelphoe: Brothers

Andria: The Girl from Andros

Eunuchus: Eunuch

Heauton-Timorumenos: The Self-Tormentor

M E N A N D E R

THE BAD-TEMPERED MAN

ΔΥΣΚΟΛΟΣ

ΔΥΣΚΟΛΟΣ

ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ Η ΥΠΟΘΕΣΙΣ

έχων θυγατέρα δύσκολος, μητρὸς μέν, ἦν
ᜑγημ' ἔχουσαν υἱόν, ἀπελείφθη τάχος
διὰ τοὺς τρόπους, μόνος δ' ἐπ' ἀγρῶν διετέλει.
τῆς παρθένου δὲ Σώστρατος σφιδρῶς ἐρῶν
5 προσῆλθεν αἰτῶν· ἀντέπιφθ' ὁ δύσκολος.
τὸν ἀδελφὸν αὐτῆς ἐπιθεν· οὐκ εἶχ' ὅ τι λέγοι
ἐκεῖνος. ἐμπεσῶν δὲ Κνήμων εἰς φρέαρ
τὸν Σώστρατον βοηθὸν εἶχε διὰ τάχους.
κατηλλάγη μὲν τῇ γυναικὶ, τὴν κόρην
10 τούτῳ δ' ἐδίδου γυναῖκα κατὰ νόμους ἔχειν.
τούτου δ' ἀδελφὴν λαμβάνει τῷ Γοργίᾳ
τῷ τῆς γυναικὸς παιδί, πρᾶος γενόμενος.

ἐδίδαξεν εἰς Λήναια ἐπὶ Δημογένους ἄρχοντος καὶ ἐνίκα. ὑπεκρίνατο
'Αριστόδημος Σκαφεύς. ἀντεπιγράφεται Μισάνθρωπος.

Τὰ τοῦ δράματος πρόσωπα

Πάν, ὁ θεός
Χαιρέας, ὁ παράσιτος
Σώστρατος, ὁ ἐρασθείς
Πυρρίας, ὁ δοῦλος
Κνήμων, ὁ πατήρ
παρθένος θυγατὴρ Κνήμωνος
Δᾶος
Γοργίας, ὁ ἐκ μητρὸς ἀδελφός
Σίκων μάγειρος
Γέτας, ὁ δοῦλος
Σιμίχη γραῦς
Καλλιππίδης πατὴρ τοῦ Σωστράτου

The Bad-Tempered Man

Summary of the Plot by Aristophanes the Grammarian

A bad-tempered man who had a daughter was soon deserted by the mother, whom he had married and who already had a son – this was because of his behaviour. So he lived alone on his farm. Sostratos, who was very much in love with the girl, (5) made an approach, asking for her hand in marriage. The bad-tempered man resisted. He won over her brother but he didn't know what to say. Knemon fell into a well and quickly had Sostratos as his rescuer. He became reconciled to his wife and (10) gave Sostratos the girl as his legal wife. He accepted Sostratos' sister for Gorgias, his wife's son, once he became humanised.

Production Note

Produced at the Lenaea festival in the magistracy of Demogenes; it won first prize. The principal actor was Aristodemos of Skaphae. It has the alternative title *Misanthrope*.

Characters

Pan, the god,
 Chaireas, the parasite,
 Sostratos, the lover,
 Pyrrhias, the slave,
 Knemon, the father,
 The girl, daughter of Knemon,
 Daos, <a slave>,
 Gorgias, the girl's step-brother
 Sikon, a cook,
 Getas, the slave,
 Simiche, an old woman,
 Kallippides, father of Sostratos

(ΠΑΝ) τῆς Ἀττικῆς νομίζετ' εἶναι τὸν τόπον,
 Φυλήν, τὸν νυμφαῖον δ' θέτεν προέρχομαι
 Φυλασίων καὶ τῶν δυναμένων τὰς πέτρας
 ἐνθάδε γεωργεῖν, ιερὸν ἐπιφανὲς πάνυ.
 5 τὸν ἀγρὸν δὲ τὸν ἐπὶ δεξί οἰκεῖ τουτονὶ
 Κνήμων, ἀπάνθρωπός τις ἄνθρωπος σφόδρα
 καὶ δύσκολος πρὸς ἄπαντας, οὐ χαίρων τ' ὅχλῳ—
 "ὅχλῳ" λέγω; ζῶν οὗτος ἐπιεικῶς χρόνον
 πολὺν λελάληκεν ἡδέως ἐν τῷ βίῳ
 10 οὐδενί, προστηγόρευκε πρότερος δ' οὐδένα,
 πλὴν ἔξ ἀνάγκης γειτνιῶν παριών τ' ἐμὲ
 τὸν Πάνα· καὶ τοῦτ' εὐθὺς αὐτῷ μεταμέλει,
 εὖ οἴδ'. ὅμως οὖν, τῷ τρόπῳ τοιοῦτος ὁν,
 χήραν γυναικί' ἔγημε, τετελευτηκότος
 15 αὐτῇ νεωστὶ τοῦ λαβόντος τὸ πρότερον
 οὐδὲ τε καταλελειμμένου μικροῦ τότε.
 ταύτῃ ζυγομαχῶν οὐ μόνον τὰς ἡμέρας
 ἐπιλαμβάνων δὲ καὶ τὸ πολὺ νυκτὸς μέρος
 ἔζη κακῶς. θυγάτριον αὐτῷ γίνεται.
 20 ἔτι μᾶλλον. ὡς δ' ἦν τὸ κακὸν οἷον οὐθὲν ἄν
 ἔτερον γένοιθ', οὐ βίος τ' ἐπίπονος καὶ πικρός,
 ἀπῆλθε πρὸς τὸν ὑὸν ἡ γυνὴ πάλιν
 τὸν πρότερον αὐτῇ γενόμενον. χωρίδιον
 τούτῳ δ' ὑπάρχον ἦν τι μικρὸν ἐνθαδὶ
 25 ἐν γειτόνων, οὖδιν διατρέφει νυνὶ κακῶς
 τὴν μητέρ', αὐτόν, πιστὸν οἰκέτην θ', ἔνα
 πατρῷον. ἥδη δ' ἐστὶ μειρακύλλιον
 οὐ παῖς ὑπὲρ τὴν ἡλικίαν τὸν νοῦν ἔχων.
 προάγει γὰρ ἡ τῶν πραγμάτων ἐμπειρία.
 30 ὁ γέρων δ' ἔχων τὴν θυγατέρ' αὐτὸς ζῆι μόνος
 καὶ γραῦν θεράπαιναν, ξυλοφορῶν σκάπτων τ', ἀεὶ
 πονῶν, ἀπὸ τούτων ἀρξάμενος τῶν γειτόνων
 καὶ τῆς γυναικὸς μέχρι Χολαργέων κάτω
 μισῶν ἐφεξῆς πάντας. ἡ δὲ παρθένος
 35 γέγονεν ὁμοία τῇ τροφῇ τις, οὐδὲ ἐν
 εἰδυῖᾳ φλαῦρον. τὰς δὲ συντρόφους ἐμοὶ
 Νύμφας κολακεύουσ' ἐπιμελῶς τιμῶσά τε
 πέπεικεν αὐτῆς ἐπιμέλειαν σχεῖν τινα

Act I

A rural scene in a remote corner of Attica. On either side are farm houses. Centre-stage is occupied by a shrine of Pan and the Nymphs from which Pan emerges.

Pan: Imagine the setting is in Attica, at Phyle in fact, and that the shrine of the Nymphs I come from belongs to the people of Phyle and those able to farm the rocky soil hereabouts. It's a holy place and very famous. (5) The farm here on my right is where Knemon lives, a very unsociable individual, bad-tempered towards everyone and he hates company – company isn't the word. He's lived a fair length of time but in all his life he's never spoken willingly (10) to anyone, nor been the first to offer a greeting to anyone, except to me, Pan. That's because he has to, since he lives next door and has to pass by. Even so, he straight away regrets it, as I'm well aware. All the same, in spite of having such a character he got married to a widow (15) whose previous husband had just died, leaving behind a son who was just a child at the time. Then he started quarrelling with her, not just during the day – he took up most of the night as well. It was a miserable existence. He became the father of a little girl – (20) that made matters worse. Finally, when things got so bad there was no hope of any change and life was hard and bitter, his wife went back to the son she'd had by the previous marriage. There was a smallholding belonging to him here (25) in the neighbourhood, where he now struggles to support his mother, himself, and one loyal family servant. Already the boy's growing up, with more sense than his years would suggest – experience brings maturity. (30) The old man himself lives on his own with his daughter and an old serving woman, fetching wood, digging, forever at work, and hating absolutely everyone, from his neighbours here, including his wife, all the way to Cholargos down the road. The girl in contrast (35) has turned out as you'd expect from her upbringing, without a mean thought in her. She's diligent in the care and respect she gives the Nymphs who share the shrine with me, and this has persuaded us to take

ἡμᾶς· νεανίσκον τε καὶ μάλ' εὐπόρου
 40 πατρὸς γεωργοῦντος ταλάντων κτήματα
 ἐντα]ῦθα πολλῶν, ἀστικὸν τῇ διατριβῇ,
 ἥκο]ντ' ἐπὶ θήραν μετὰ κυνηγέτου τινός
 φίλο]υ κατὰ τύχην παραβαλόντ' εἰς τὸν τόπον
 ἔρωτ'] ἔχειν πως ἐνθεαστικῶς ποῶ.
 45 ταῦτ'] ἔστι τὰ κεφάλαια, τὰ καθ' ἔκαστα δὲ
 ὅψεσθ'] ἐὰν βούλησθε—βούληθητε δέ.
 καὶ γὰ]ρ προσιόνθ' ὄρāν δοκῶ μοι τουτονὶ¹
 τὸν ἔρῶντα τὸν τε συγκ[υνηγέτη]ν ἄμα,
 αὐτοῖς ὑπὲρ τούτων τι σ[υγκοινοῦμ]ένους.

50 ΧΑΙΡΕΑΣ

τί φῆς; ἴδων ἐνθένδε παῖδ' ἐλευθέραν
 τὰς πλησίον Νύμφας στεφ[ανο]ῦσαν, Σώστρατε,
 ἔρῶν ἀπῆλθες εὐθύς;
ΣΩΣΤΡΑΤΟΣ εὐθύς.

[**Χαι**] ως ταχύ.

ἢ τοῦτ' ἐβεβούλευσ' ἔξιών, ἔρāν τινος;
 (**Σω**) σκώπτεις· ἐγὼ δέ, Χαιρέα, κακῶς ἔχω.
 (**Χαι**) ἀλλ' οὐκ ἀπιστῶ.

(**Σω**) διόπερ ἦκω παραλαβὼν
 σὲ πρὸς τὸ πρᾶγμα, καὶ φίλον καὶ πρακτικὸν
 κρίνας μάλιστα.

(**Χαι**) πρὸς τὰ τοιαῦτα, Σώστρατε,
 οὗτως ἔχω· παραλαμβάνει τις τῶν φίλων
 ἔρῶν ἐταίρας· εὐθὺς ἀρπάσας φέρω,

60 μεθύω, κατακάω, λόγον ὅλως οὐκ ἀνέχομαι.
 πρὶν ἔξετάσαι γὰρ τὸν ἔρωτ' αὔξει πολὺ,
 ἐν τῷ ταχέως δ' ἔνεστι παύσασθαι ταχύ.
 γάμον λέγει τις καὶ κόρην ἐλευθέραν·

65 ἔτερός τις εἰμ' ἐνταῦθα· πυνθάνομαι γένος,
 βίον, τρόπους. εἰς πάντα τὸν λοιπὸν χρόνον
 μνείαν γὰρ ἥδη τῷ φίλῳ καταλείπομαι
 ως ἀν διοικήσω περὶ ταῦτα.

(**Σω**) καὶ μάλ' εὖ —
 οὐ πάνυ δ' ἀρεσκόντως ἐμοί.

some care of her. There's a young man whose (40) father is very well off and farms an estate in these parts that's worth a fortune. The young man, though, is a townsman in his lifestyle. When he [came] hunting with a sporting [friend] and just happened by chance to come to this spot, I put him under a spell so that he's fallen head-over-heels [in love]. (45) [That]'s the general outline; the details [you'll see] if you so wish – and do make it your wish. [In fact] I think I see the young lover here approaching together with the [hunting] friend. They're deep in their [discussion] of the affair.

Pan withdraws into the shrine. Chaireas and Sostratos enter from the right.

Chaireas: (50) What's that you're saying? You saw a free-born girl from here putting garlands on the Nymphs next door, Sostratos, and you came away in love at first sight?

Sostratos: At first sight.

Chaireas: Fast work! Or had you planned as much when you set off – to fall in love with someone?

Sostratos: You're making fun of me. I'm in a bad way, Chaireas.

Chaireas: (55) I can quite believe it.

Sostratos: That's why I've come and brought you in on it. I reckoned you were a friend and very practical.

Chaireas: In such matters, Sostratos, that's exactly how I am. A friend's in love with a *hetaira* and calls me in. Straight away I snatch her up and carry her off. (60) I get drunk, burn the door down; I'm deaf to all reason. You've got to act even before learning who she is. Delay inflames passion, but quick action brings quick relief. Another mentions marriage and a free-born girl. (65) I'm a different person then. I make enquiries about her family, her financial position, her character, since I'm leaving my friend with a permanent record of my efficiency in these matters.

Sostratos: That's very good – (*Aside*) but not at all what I want.

(Χαι) καὶ νῦν γε δεῖ
ταῦτα διακοῦσαι πρῶτον ἡμᾶς.

(Σω) ὅρθριον
τὸν Πυρρίαν τὸν συγκυνηγὸν οἴκοθεν
ἐγὼ πέπομφα—

(Χαι) πρὸς τίν';

(Σω) αὐτῷ τῷ πατρὶ¹
ἐντευξόμενον τῆς παιδὸς ἢ τῷ κυρίῳ
τῆς οἰκίας ὅστις ποτ' ἔστιν.

(Χαι) Ἡράκλεις,
οἶον λέγεις.

(Σω) ἥμαρτον· οὐ γὰρ οἰκέτη
ἥρμοττ' ἵσως τὸ τοιοῦτον. ἀλλ' οὐ ῥάδιον
ἐρῶντα συνιδεῖν ἔστι τί ποτε συμφέρει·
καὶ τὴν διατριβὴν ἡτις ἔστ' αὐτοῦ πάλαι
τεθαύμακ· εἰρήκειν γὰρ εὐθὺς οἴκαδε
αὐτῷ παρεῖναι πυθομένῳ τάνταῦθά μοι.

ΠΥΡΡΙΑΣ

πάρες, φυλάττου, πᾶς ἄπελθ' ἐκ τοῦ μέσου·
μαίνεθ' ὁ διώκων, μαίνεται.

(Σω) τί τοῦτο, παῖ;

(Πυ) φεύγετε.

(Σω) τί ἔστι;

(Πυ) βάλλομαι βώλοις, λίθοις·
ἀπόλωλα.

(Σω) βάλλει; ποῖ, κακόδαιμον;

(Πυ) οὐκέτι
ἵσως διώκει;

(Σω) μὰ Δί'.

(Πυ) ἐγὼ δ' φύμην.

(Σω) τί δὲ
λέγεις;

(Πυ) ἀπαλλαγῶμεν, ἴκετεύω σε.

(Σω) ποῖ;

(Πυ) ἀπὸ τῆς θύρας ἐντεῦθεν ώς πορρωτάτω.
Οδύνης γὰρ ὑὸς ἢ κακοδαιμονῶν τις ἢ
μελαγχολῶν ἄνθρωπος οἴκω[ν ἐνθαδ]ὶ²
τὴν οἰκίαν πρὸς ὃν μ' ἔπειμπ[εις. ὡς θεοί,
μεγάλου κακοῦ· τοὺς δακτύλους [κατέαξα γὰρ
σχεδόν τι προσπταίων ἄπα[ντας.

Chaireas: And this is just such an occasion when we ought (70) first to get all this information.

Sostratos: First thing this morning I sent Pyrrhias, my hunting companion, off from home.

Chaireas: Who to?

Sostratos: To see the girl's father himself or whoever's the head of the house.

Chaireas: Heracles! (75) You can't mean it.

Sostratos: Yes, it was a mistake. A slave isn't perhaps the right person for a task like that. But it isn't easy when you're in love to make out what's right. I've been wondering for some time what's keeping him. I told him (80) to come straight home once he'd discovered the situation here for me.
(Pyrrhias rushes on from the left at breakneck speed and very agitated)

Pyrrhias: Let me through! Look out! Everyone get out of the way!
There's a madman after me, a madman!

Sostratos: What's all this, boy?

Pyrrhias: Run!

Sostratos: What's up?

Pyrrhias: I'm being pelted with lumps of earth and stones. I'm all done in.

Sostratos: Pelted? Where are you off to, you idiot?

Pyrrhias: Well, perhaps he's not still (85) after me?

Sostratos: Of course not.

Pyrrhias: I thought he was.

Sostratos: What *are* you talking about?

Pyrrhias: Let's get away from here, please.

Sostratos: Where to?

Pyrrhias: Away from the door there – as far away as possible. He's a son of Woe; the devil's in him or he's gone berserk, the man who lives in (90) the house [there], the man [you] sent me to. [Oh God,] what a mountain of trouble! I've banged and just about [broken] all my toes.

[Σω]

έλθὼν τί πεπαρώνηκε δεῦ[ρο;

[Χαι]

εὐδηλός ἐστι.

(Πυ) νὴ Δί', ἔξωλ[ης ἄρα,

95 Σώστρατ', ἀπολο[ίμην· ἔχε] δέ πως φυλακτικῶς.
 ἄλλ' οὐ δύναμαι λ[έγειν, προ]σέστηκεν δέ μοι
 τὸ πνεῦμα. κόψας [τὴν θύ]ραν τῆς οἰκίας
 τὸν κύριον ζητεῖν [ἔφ]ην· προηλθέ μοι
 γραῦς τις κακοδαίμων, αὐτόθεν δ' οὐ νῦν λέγων
 ἔστηκ', ἔδειξεν αὐτὸν ἐπὶ τοῦ λοφιδίου
 ἐκεὶ περιφθειρόμενον, ἀχράδας ἢ πολὺν
 κύφων' ἔαντῷ συλλέγονθ'.

Χαι.

ώς ὥργίλως.

(Πυ) τί, ὦ μακάρι'; ἔγὼ μὲν εἰς τὸ χωρίον
 ἐμβὰς ἐπορευόμην πρὸς αὐτὸν καὶ πάνυ
 πόρρωθεν, εἰναί τις φιλάνθρωπος σφόδρα
 ἐπιδέξιός τε βουλόμενος, προσεῖπα καὶ
 "ῆκω τι" φημί "πρός σε, πάτερ, ίδειν τί σε
 σπεύδων ὑπὲρ σοῦ πρᾶγμα?." ⟨ό δ⟩ εὐθύς, "ἀνόσιε
 ἀνθρωπέ," φησιν, "εἰς τὸ χωρίον δέ μου
 ἥκεις ⟨σύ;⟩ τί μαθών;" βῶλον αἴρεται τινα·
 ταύτην ἀφίησ' εἰς τὸ πρόσωπον αὐτό μου.

Χαι. ἐς κόρακας.

(Πυ) ἐν ὅσῳ δ' "ἄλλά σ' ὁ Ποσειδῶν—" λέγων
 κατέμυσα, χάρακα λαμβάνει πάλιν τινά·
 ταύτη μ' ἐκάθαιρε, "σοὶ δὲ κάμοι πρᾶγμα τί
 ἐστιν;" λέγων, "τὴν δημοσίαν οὐκ οἶσθ' ὁδόν;"
 ὁξύτατον ἀναβοῶν τι.

Χαι.

μαινόμενον λέγεις

τελέως γεωργόν.

(Πυ) τὸ δὲ πέρας· φεύγοντα γὰρ
 δεδίωχ' ἵσως με στάδια πέντε καὶ δέκα,
 περὶ τὸν λόφον πρώτιστον, εἰθ' οὕτω κάτω
 εἰς τὸ δασὺ τοῦτο, σφενδονῶν βώλοις, λίθοις,
 ταῖς ἀχράσιν ὡς οὐκ εἶχεν οὐδὲν ἄλλ' ἔτι.
 ἀνήμερόν τι πρᾶγμα, τελέως ἀνόσιος
 γέρων. ἵκετεύω σ', ἄπιτε.

(Σω)

δειλίαν λέγεις.

[‘Ηράκλεις,

παραφρονῶν

Sostratos: [Heracles!] What bit of drunken loutishness has he come here and done?

Chaireas: He's clearly [out of his mind].

Pyrrhias: By God, Sostratos, (95) [I'll be] damned if I did. [Keep] your eyes peeled. But I can't [speak]; I'm all out of breath. I knocked at [the] door of the house and [said] I wanted to see the owner. A wretched old woman answered, and from where I'm now standing (100) telling you this she pointed him out on the hill there, poking about, gathering pears or a whole heap of trouble for his back.

Chaireas: Such venom!

Pyrrhias: Beg your pardon, sir? Well, I went onto his land and made my way towards him. I was still (105) quite a way off, but I wanted to be courteous and a tactful sort, so I called to him and said 'I'm here on a matter of business, sir. I'm anxious to see you about something that's to your advantage'. Straight away he replied 'You damned creature! You come (110) onto my land, do you? What's the idea?' Then he picked up a lump of earth and let fly with it straight into my face.

Chaireas: The devil he did!

Pyrrhias: And while I had my eyes shut and was muttering 'Poseidon damn you', he picked up a stake again and gave me a right beating with it. 'What business have you with me?' (115) he said. 'Don't you know the public highway?' All this at the top of his voice.

Chaireas: A right lunatic of a farmer from what you say!

Pyrrhias: To cut a long story short, I took to my heels and he's been after me for close on two miles, first round the hill, then down (120) to the wood here, flinging lumps of earth and stones at me – the pears too when he had nothing else left. He's a thoroughly nasty piece of work, an absolutely horrible old man. But for goodness sake, get away from here.

Sostratos: What you say would be cowardice.

(Πν) οὐκ ἔστε τὸ κακὸν οἶόν ἔστι· κατέδεται
125 ήμᾶς.

Χαι. τυχὸν ἵσως ⟨օδ’⟩ ὁδυνώμενός τι νῦν
τετύχηκε· διόπερ ἀναβαλέσθαι μοι δοκεῖ
αὐτῷ προσελθεῖν, Σώστρατ’· εὖ τοῦτ’ ἴσθ’ ὅτι
πρὸς πάντα πράγματ’ ἔστι πρακτικώτερον
εὐκαιρία.

Πν. νοῦν ἔχετε.

(Χαι) ύπερπικρον δέ τι

130 ἔστιν πένης γεωργός, οὐχ οὗτος μόνος,
σχεδὸν δ’ ἀπαντες. ἀλλ’ ἔωθεν αὔριον
ἔγῳ πρόσειμ’ αὐτῷ μόνος, τὴν οἰκίαν
ἐπείπερ οἴδα. νῦν δ’ ἀπελθὼν οἴκαδε
καὶ σὺ διάτριβε· τοῦτο δ’ ἔξει κατὰ τρόπον.

135 (Πν) πράττωμεν οὕτως.

Σω. πρόφασιν οὗτος ἄσμενος
εἴληφεν· εὐθὺς φανερὸς ἦν οὐχ ἡδέως
μετ’ ἐμοῦ βαδίζων οὐδὲ δοκιμάζων πάνυ
τὴν ἐπιβολὴν τὴν τοῦ γάμου. κακὸν δέ σε
140 κακῶς ἀπαντες ἀπολέσειαν οἱ θεοί,
μαστιγία.]

[Πν] τί] δ’ ἡδίκηκα, Σώστρατε;

(Σω) κακὸν ἐπό]εις τὸ χωρίον τι δηλαδή
κλέπτων.]

[Πν] ἔκλεπτον;

(Σω) ἀλλ’ ἐμαστίγου σέ τις
οὐδὲν ἀδικοῦντα;

(Πν) καὶ πάρεστί γ’ οὔτοσί
145 αὐτός. ύπάγω, βέλτιστε· σὺ δὲ τούτῳ λάλει.

(Σω) οὐκ ὃν δυναίμην· ἀπίθανός τίς εἰμ’ ἀεὶ
ἐν τῷ λαλεῖν. ποιον λέγει[ν δεῖ τουτο]νί;
οὐ πάνυ φιλάνθρωπον βλέπειν μ]οι φαίνεται,
μὰ τὸν Δί· ως δ’ ἐσπούδακ’. ἐπ[ανά]ξω βραχὺ^ν
ἀπὸ τῆς θύρας· βέλτιον· ἀλλὰ κ[αὶ β]οᾶ
150 μόνος βαδίζων. οὐχ ὑγιαίνειν μοι δοκεῖ.
δέδοικα μέντοι, μὰ τὸν Ἀπόλλωνα καὶ θεούς,
αὐτόν. τί γὰρ ὃν τις μὴ οὐχὶ τάληθῆ λέγοι;

Pyrrhias: You don't know the fix we're in. He'll eat (125) us alive!

Chaireas: He may just happen to be a bit upset at the moment. For that reason I think we should put off seeing him, Sostratos. You can rest assured that in all matters like this choosing the right moment is half the battle.

Pyrrhias: That makes sense.

Chaireas: A poor farmer's given to being (130) sharp-tempered – not just this one; pretty well all of them are like that. First thing tomorrow morning, though, I'll go and see him on my own, now that I know where he lives. For the time being off you go home and bide your time. It'll be all right.

Pyrrhias: (135) Let's do that. (*Chaireas exits right*)

Sostratos: Well, he's certainly glad to have found an excuse. It was clear from the word go he wasn't keen to come with me and didn't think much of [my idea] about marriage. But as for you, [you wretch], may all the gods damn you [to perdition].

Pyrrhias: (140) [What] did I do wrong, Sostratos?

Sostratos: It's patently obvious you must have [done some damage] to his farm [or stolen something].

Pyrrhias: Stolen something?

Sostratos: Well, did someone give you a thrashing for doing nothing?

Pyrrhias: (*Spotting Knemon in the distance*) Yes, and here he is, the man himself. (*To Knemon*) I'm off, sir. (*To Sostratos*) You talk to him. (*Pyrrhias makes a speedy getaway to the right as Knemon becomes visible at the far left of the stage*)

Sostratos: (145) Oh, I couldn't. I'm never any good at winning people over in conversation. What words [can] describe [a man like him]? He doesn't [look to me] at all friendly, by God. What a state he's in! I'll move a bit away from the door. That's better. Why, he's walking along shouting his head off (150), even though he's all alone. I don't think he's in his right mind. By Apollo and the gods, he scares me – why not admit it? – it's true.

KNHMΩΝ

εῖτ' οὐ μακάριος ἦν ὁ Περσεὺς κατὰ δύο
τρόπους ἐκείνος, ὅτι πετηνὸς ἐγένετο
κούδενὶ συνήντα τῶν βαδιζόντων χαμαί,
εἰθ' ὅτι τοιοῦτο κτῆμ' ἐκέκτηθ' φύλιθους
ἄπαντας ἐπόει τοὺς ἐνοχλοῦντας; ὅπερ ἐμοὶ
νυνὶ γένοιτ· οὐδὲν γὰρ ἀφθονώτερον
λιθίνων γένοιτ' *(Ἄν)* ἀνδριάντων πανταχοῦ.

160 νῦν δ' οὐ βιωτόν ἐστι, μὰ τὸν Ἀσκληπιόν.
λαλοῦσ' ἐπεμβαίνοντες εἰς τὸ χωρίον
ἥδη· παρ' αὐτὴν τὴν ὁδὸν γάρ, νὴ Δία,
εἴωθα διατρίβειν· δὲς οὐδ' ἐργάζομαι
τοῦτο τὸ μέρος (τοῦ) χωρίου, πέφευγα δὲ
διὰ τοὺς παριόντας. ἀλλ' ἐπὶ τοὺς λόφους ἄνω
ἥδη διώκουσ'. Ὡς πολυπληθείας ὅχλουν.
οἵμοι· πάλιν τις οὐτοσὶ πρὸς ταῖς θύραις
ἔστηκεν ἡμῶν.

Σω. ἀρα τυπήσει γέ με;
Κν. ἐρημίας οὐκ ἔστιν οὐδαμοῦ τυχεῖν,
οὐδ' ἂν ἀπάγξασθαι τις ἐπιθυμῶν τύχῃ.
Σω. ἐμοὶ χαλεπάίνει; περιμένω, πάτερ, τινὰ
ἐνταῦθα· συνεθέμην γάρ.

(Κν) οὐκ ἐγώ 'λεγον;
τουτὶ στοὰν νενομίκατ' ἢ τὸ τοῦ Λεώ;
πρὸς τὰς ἐμὰς θύρας, ἐὰν ἰδεῖν τινα
175 βούλησθε, συντάττεσθ' ἀπαντᾶν· παντελῶς,
καὶ θῶκον οἰκοδομήσατ', ὃν ἔχητε νοῦν,
μᾶλλον δὲ καὶ συνέδριον. Ὡς τάλας ἐγώ·
ἐπηρεασμὸς τὸ κακὸν εἶναί μοι δοκεῖ.
Σω. οὐ τοῦ τυχόντος, ως ἐμοὶ δοκεῖ, πόνου
180 τουτὶ τὸ πράγμα {γ'}, ἀλλὰ συντονωτέρου.
πρόδηλόν ἐστιν. ἄρ' ἐγώ πορεύσομαι
ἐπὶ τὸν Γέταν τὸν τοῦ πατρός; νὴ τοὺς θεούς,
ἔγωγ· ἔχει {τι} διάπυρον καὶ πραγμάτων
ἔμπειρός ἐστιν παντοδαπῶν· τὸ δύσκολον
185 τὸ τοῦδ' ἐκεῖνος {πᾶν} ἀπώσετ', οἰδ' ἐγώ.
τὸ μὲν χρόνον γὰρ ἐμποεῖν τῷ πράγματι
ἀποδοκιμάζω. πόλλ' ἐν ἡμέρᾳ μιᾷ
γένοιτ' ἄν. ἀλλὰ τὴν θύραν πέπληχέ τις.

Knemon: (*Approaching centre-stage*) Well, wasn't that Perseus the lucky one – twice over? First, he had wings (155), so he could avoid meeting any earth-bound mortals. Then again he'd something that let him turn everyone who bothered him into stone. I wish I had it right now – there'd be nothing commoner than stone statues all over the place. (160) As it is life's not worth living, by Asclepius. People even come onto my land now and chatter away to me! Of course, I make a habit of wasting my time by the roadside! I don't even work that part of my farm. I've abandoned it (165) because of people passing by. But now they follow me up onto the hilltops: veritable swarms of them! Oh no! Here's yet another of them standing at our door.

Sostratos: (*Aside*) I wonder if he's going to hit me.

Knemon: A man can't find privacy anywhere (170), not even if he wanted to hang himself.

Sostratos: (*Aside*) Is it me he's angry with? (*To Knemon*) I'm waiting to see someone here, sir. I made an appointment.

Knemon: (*Aside*) Didn't I tell you. (*To Sostratos*) Do you folk think this is a stoa or the shrine of Leos? If you want to see someone, (175) arrange to meet him at my door. Yes, by all means, and have a bench installed, if you've any sense, or better still a council chamber. What a life! Wilful interference – that's what all this bother is if you ask me. (*Knemon goes into his house*)

Sostratos: It's no ordinary effort this business needs, if you ask me, (180) but rather something more forceful. That much is clear. Should I go and get father's slave Getas? Yes, by God, I will. He's a real bright spark and has experience in all kinds of things. *He'll* get rid of (185) all this fellow's bad temper, I'm sure. At all events I'm dead set against introducing any delay into the matter. A lot can happen in a single day. But there's the door; someone's coming out. (*Knemon's door opens and his daughter appears carrying a large jar*)

KOPH

οῖμοι τάλαινα τῶν ἐμῶν ἐγὼ κακῶν·
τί νῦν ποήσω; τὸν κάδον γὰρ ἡ τροφὸς
ἰμῶσ' ἀφῆκεν εἰς τὸ φρέαρ.

Σω. ὥ Zeū πάτερ
καὶ Φοῖβε Παιάν, ὥ Διοσκόρω φίλ[ω,
κάλλους ἀμάχου.

(Κο) θερμὸν δὲ ὅδον προσέταξε μοι ποιεῖν δὲ πάππας ἔξιών.

(Σω) ἄνδρες, τέρας.

195 (Κο) ἐὰν δὲ τοῦτ' αἰσθητ', ἀπόλει κακ[ῶς πάνυ
παίων ἐκείνην, οὐ σχολὴ μάτῃν λαλεῖν.
ὁ φίλαται Νύμφαι, παρ' ὑμῶν λη[πτέον.
αἰσχύνομαι μέν, εἴ τινες θύουσ' ἄ[ρα
ἔδον, ἐνοχλεῖν—

(Σω) ἀλλ' ἂν ἐμοὶ δῆτας, αὐτίκα

βαψας εγω σοι την υδριαν η | ζω φ
(Κε) ναι πατέρα θεᾶν ε [καπαν δι]

(Κο) Ναι προς θεών, α[νυσον δ'.]
(Σω) ἐλευθερίως γέ πως
ἄγροικός ἔστιν. ὃ [πολυτί]μητοι θεοί,
τίς ὅμη τα πάτεται. Διαμούλων.

(Κο) τάλαιν' ἐγώ,
τίς ἐψόφηκεν; ἀρ' ὁ [πάπ]πας ἔρχεται;
ἔπειτα πληγὰς λήψομ', ἃν με καταλάβῃ
ξέω.

εξω.

διατρίβω σοι διακονῶν πάλαι
ἐνταῦθ', ὁ δὲ σκάπτει μόνος. πορευτέον
πρὸς ἐκεῖνόν ἐστιν. ὃ κάκιστ' ἀπολουμένη
Πενία, τί σ' ἡμεῖς τηλικοῦτ' ἐφεύρομεν;
τί τοσοῦτον ἡμῖν ἐνδελεχώς οὕτω χρόνον
ἔνδον κάθησαι καὶ συνοικεῖς;

(Σω)
τηνδί. λάμβανε

(Κο) φέρε δεῦρο.

Δα. τί ποτε βούλεθ' οὐτοσὶ¹
ἄνθρωπος:

(Σω) ἔρρωσ', ἐπιμελοῦ τε τοῦ πατρός.
οἵμοι, κακοδαίμων. παῦε θρηνῶν, Σώστρατε·
ἔσται κατὰ τοόπου.

Girl: Oh goodness, what a fix I'm in. (190) Whatever shall I do now? Nurse was drawing water and she's dropped the bucket down the well.

Sostratos: (*Aside*) Oh Father Zeus, Phoebus the Healer, dear Dioscuri, what irresistible beauty!

Girl: When father was going out [he told me] to have hot water ready.

Sostratos: Gentlemen, [what a vision!]

Girl: (195) If he finds out, he'll beat the living daylights out of her. But there's no time for idle [chatter]. Oh dearest Nymphs, I'll [have to] get it from you. But if there are people inside making a sacrifice, I don't want to disturb them.

Sostratos: If [you give] me [the pot], (200) I'll fill it and bring it [straight] back to you.

Girl: Oh, yes please, [but hurry].

Sostratos: (*Aside as he enters the shrine*) She may be a country girl, but she has a certain poise. Oh [honoured] gods, what [power] could save me now? (*The sound of a door-latch*)

Girl: Oh dear, who made that noise? Is father coming? (205) I'll get a good hiding if he catches me outside. (*She starts away from Knemon's door, but returns to it when Gorgias' door opens*)

Daos: (*Speaking to Gorgias' mother inside*) I've spent long enough fetching and carrying for you here while he's doing the digging all on his own. I'll have to go to him. (*Turns to the audience*) Damn you, Poverty, why have we had so much of you? (210) Why do you stay here and lodge with us all this time without so much as a moment's break? (*Sostratos reappears from the shrine, unaware of Daos' presence*)

Sostratos: Here it is.

Girl: (*Half-hidden in her own doorway*) Bring it over here.

Daos: (*Aside*) What's this fellow after?

Sostratos: Good-bye and take good care of your father. (*The girl disappears inside*) Oh, I'm in agony! (*Pulls himself together*) Stop moaning, Sostratos. (215) It'll be all right.

(Δα)

κατὰ τρόπον τί;

(Σω)

μὴ φοβοῦ,

ἀλλ' ὅπερ ἔμελλες ἄρτι, τὸν Γέταν λαβῶν
ἐπάνηκ', ἐκείνῳ πᾶν τὸ πρᾶγμ' εἰπὼν σαφῶς.Δα. τουτὶ τὸ κακὸν τί ποτ' ἔστιν; ως οὐ μοι πάνυ
τὸ πρᾶγμ' ἀρέσκει. μειράκιον διακονεῖ220 κόρη· πονηρόν. ἀλλά σ', ὡς Κνήμων, κακὸν
κακῶς ἄπαντες ἀπολέσειαν οἱ θεοί.ἄκακον κόρην μόνην ἀφεὶς ἐν ἐρημίᾳ
ἔδις, φυλακὴν οὐδεμίαν, ως προσῆκον ἦν,225 ποιούμενος. τουτὶ καταμανθάνων ἵσως
οὗτος προσερρύῃ, νομίζων ὡσπερεὶἔρματον. οὐ μὴν ἀλλὰ *(τ)*ἀδελφῷ γε δεῖ
αὐτῆς φράσαι με τὴν ταχίστην ταῦθ', ἵνα
ἐν ἐπιμελείᾳ τῆς κόρης γενώμεθα.

ἡδη δὲ τοῦτ' ἐλθὼν ποήσειν μοι δοκῶ.

230 καὶ γὰρ προσιόντας τούσδε, Πανιστάς τινας,
εἰς τὸν τόπον δεῦρ' ὑποβεβρεγμένους ὄρῳ,
οἵς μὴ 'νοχλεῖν εὔκαιρον εἶναι μοι δοκεῖ.

ΧΟΡΟΥ

ΓΟΡΓΙΑΣ

οὕτω παρέργως δ', εἰπέ μοι, τῷ πράγματι,
φαύλως τ' ἔχρήσω;

Δα. πῶς;

(Γο) ἔδει σε, νὴ Δία,

235 τὸν τῇ κόρῃ προσιόντα, *(Δᾶ')*, ὅστις ποτ' ἦν,
ἴδειν τότ' εὐθύς, τοῦτο τοῦ λοιποῦ χρόνου
εἰπεῖν θ' ὅπως μηδείς ποτ' αὐτὸν ὅψεται
ποιοῦντα· νυνὶ δ' ὥσπερ ἀλλοτρίου τινὸς
πράγματος ἀπέστης. οὐκ ἔνεστ' ἵσως φυγεῖν
οἰκειότητα, Δᾶ'. ἀδελφῆς ἔτι μέλειἐμῆς. ὁ πατὴρ ἀλλότριος εἶναι βούλεται
αὐτῆς πρὸς ἡμᾶς· μὴ τὸ τούτου δύσκολον
μιμώμεθ' ἡμεῖς· ἀν γὰρ αἰσχύνη τινὶ^α
αὐτῇ] περιπέσῃ, τοῦτο κάμοι γίνεται
ὄνειδο]ς. ὁ γὰρ ἔξωθεν οὐ τὸν αἴτιον
ὅστις] πότ' ἔστιν οἶδεν, ἀλλὰ τὸ γεγονός.
κόψωμε]ν.

Daos: What'll be 'all right'?

Sostratos: Don't panic. Fetch Getas, as you said you would just now, and spell out the whole business to him. (*Exits right*)

Daos: What the devil's going on here? I don't like the look of it one bit. A young man fetching and carrying (220) for a girl – a bad business. May all the gods damn and blast you, Knemon! You leave an innocent girl all alone in a lonely spot without any proper protection. Perhaps this fellow found out about it and (225) came sneaking up, thinking he'd made a lucky find. At all events I'd better tell her brother about it straight away so we can keep the girl out of harm's way. I think I'd better go and do it right now – (230) I can see a group of people here coming this way, worshippers of Pan somewhat the worse for drink. I don't think this would be the right moment to tangle with them. (*Exits left as the chorus enters from the right*)

Chorus

Act II

(*Gorgias and Daos enter from the left in conversation*)

Gorgias: Do you mean to tell me you let the incident go in such a cursory and casual manner?

Daos: What do you mean?

Gorgias: Good grief, Daos, you should have (235) seen to the fellow who was accosting the girl there and then, – no matter who he was – and told him not to let anyone catch him doing it again in future. As it is, you stood aside as if it were none of your business. It really isn't possible to escape (240) family ties, Daos. My sister is still my responsibility. Her father may not want to have anything to do with us, but don't let us base our actions on *his* bad-tempered ways. If [she] gets caught up in some sort of scandal, the [disgrace] falls on me as well. (245) Those on the outside don't know [who]'s responsible; they only see the result. [Let's knock].

(Δα) ὡς τὰν, τὸν γέροντα, Γοργία,
δέδοικ· ἐ]ὰν γὰρ τῇ θύρᾳ προσιόντα με
λάβῃ, κρ]εμᾶ παραχρῆμα.

Γο. δυσχρήστως γέ πως
250 ἔχει ζυ]γομαχῶν· τοῦτον οὐθ' ὅτῳ τρόπῳ
ἀναγκάσαι τις εἰς τὸ βέλτι[ον φρονεῖ]ν
οὐτ' ἀν μεταπείσαι νουθετῶν ο[ι]ν' ἀν φύλο]ς,
ἀλλ' ἐμποδὼν τῷ μὲν βιάσασθαι [τὸν ν]όμον
ἔχει μεθ' αὐτοῦ, τῷ δὲ πεῖσαι τὸν τρ[όπο]ν.

255 Δα. ἐπισχε μικρόν· οὐ μάτην γὰρ ἥκομεν,
ἀλλ' ὕσπερ εἴπον ἔρχετ' ἀνακάμψας πάλιν.
Γο. ὁ τὴν χλανίδ' ἔχων; οὗτος ἐστιν ὃν λέγεις;
(Δα) οὗτος.

(Γο) κακοῦργος εὐθὺς ἀπὸ τοῦ βλέμματος.

Σω. τὸν μὲν Γέταν οὐκ ἔνδον δῆτα κατέλαβον,
260 μέλλουσα δ' ἡ μήτηρ θεῷ θύειν τινί—
οὐκ οἶδ' ὅτῳ—ποιεῖ δὲ τοῦθ' ὅσημέραι,
περιέρχεται θύουσα τὸν δῆμον κύκλῳ
ἄπαντ'—ἀπέσταλκ' αὐτὸν αὐτόθεν τινὰ
μισθωσόμενον μάγειρον. ἐρρώσθαι δὲ τῇ
265 θυσίᾳ φράσας ἥκω πάλιν πρὸς τάνθάδε.
καὶ μοι δοκῶ τοὺς περιπάτους τούτους ἀφεὶς
αὐτὸς διαλέξεσθ' ὑπὲρ ἐμαυτοῦ. τὴν θύραν
κόψω δ', ἵν' ἡ μοι μηδὲ βουλεύσασθ' ἔτι.

270 Γο. μειράκιον, ἐθελήσαις ἀν ὑπομεῖναι λόγον
σπουδαιότερόν μου;

(Σω) καὶ μάλ' ἥδεως· λέγε.

(Γο) εἶναι νομίζω πᾶσιν ἀνθρώποις ἐγὼ
τοῖς τ' εὐτυχοῦσιν τοῖς τε πράττουσιν κακῶς
πέρας τι τούτου καὶ μεταλλαγήν τινα·

275 ταὶ πράγματ' εὐθεοῦντ' ἀεὶ τὰ τοῦ βίου
ὅσον ἀν χρόνον φέρειν δύνηται τὴν τύχην
μηδὲν ποήσας ἄδικον· εἰς δὲ τοῦθ' ὅταν
ἐλθῇ προαχθεὶς τοῖς ἀγαθοῖς, ἐνταῦθα που
τὴν μεταβολὴν τὴν εἰς τὸ χεῖρον λαμβάνειν·
τοῖς δ' ἐνδεῶς πράττουσιν, ἀν μηδὲν κακὸν
280 ποιῶσιν ἀποροῦντες, φέρωσιν δ' εὐγενῶς
τὸν δαίμον', εἰς πίστιν ποτ' ἐλθόντας χρόνῳ,
βελτίον' εἶναι μερίδα προσδοκᾶν τινα.

Daos: But sir, Gorgias, [I'm scared stiff] of the old man. If [he catches] me going near his door, he'll string me up straight away.

Gorgias: Yes, I suppose [he's] a difficult customer, (250) what with his quarrelling and all. And there's no way anyone could force him [to behave] better or change his attitude by giving him advice [like a friend]. He's got [the] law on his side against any attempt at compulsion, and his [character] gets in the way of persuasion. (*Sostratos enters from the right*)

Daos: (255) Hang on a moment. We haven't come in vain. He's coming back again, just like I said he would.

Gorgias: The guy with the fancy cloak? Is *he* the one you mean?

Daos: Yes it is.

Gorgias: A scoundrel and no mistake from the look of him.

Sostratos: I didn't find Getas at home. (260) Mother was planning to make a sacrifice to some god or other – I don't know which – she does it every day, goes round the whole district making sacrifices – well, she'd sent him off to hire a cook locally. Good riddance to the (265) sacrifice is what I say, and I've come back to things here. I've decided to cut out all this traipsing about and do my own speaking for myself. I'll knock at the door so I won't be able to go on just thinking about it any more.

Gorgias: (*Stepping forward*) Young man, would you mind if I gave you a word (270) of rather serious advice?

Sostratos: Why no, with great pleasure. Go ahead.

Gorgias: I believe there exists for all men – both the wealthy and the not so well off – a limit or turning point in their fortunes, and that in the case of the wealthy man (275) his prosperous life continues to flourish as long as he can accept his good fortune without doing harm to others. But if he's enticed into evil by his wealth, then I believe he undergoes a change for the worse. (280) In the case of the needy on the other hand, providing they do nothing wrong despite their lack of resources, and shoulder their lot like honest men, then in due time they build up their credit and can expect an improvement in their

τί οὖν λέγω; μήτ' αὐτός, εἰ σφόδρ' εύπορεῖς,
 πίστευε τούτῳ, μήτε τῶν πτωχῶν πάλιν
 ἡμῶν καταφρόνει· τοῦ διεντυχεῖν δ' ἀεὶ²⁸⁵
 πάρεχε σεαυτὸν τοῖς ὁρῶσιν ἄξιον.

Σω. ἄτοπον δέ σοί τι φαίνομαι νῦνὶ ποεῖν;
 (Γο) ἔργον δοκεῖς μοι φαῦλον ἐξηλωκέναι,
 290 πείσειν νομίζων ἔξαμαρτεῖν παρθένον
 ἐλευθέραν, ἢ καιρὸν ἐπιτηρῶν τινα
 κατεργάσασθαι πρᾶγμα θανάτων ἄξιον
 πολλῶν.

(Σω) "Απολλον.

(Γο) οὐ δίκαιον ἔστι γοῦν
 τὴν σὴν σχολὴν τοῖς ἀσχολουμένοις κακὸν
 295 ἡμῖν γενέσθαι. τῶν δ' ἀπάντων ἵσθ' ὅτι
 πτωχὸς ἀδικηθεῖς ἔστι δυσκολώτατον.
 πρῶτον μὲν ἔστ' ἐλεινός, εἴτα λαμβά[νει]

οὐκ εἰς ἀδικίαν ὅσα πέπονθ', ἀλλ' εἰς [ὕβριν].
 Σω. μειράκιον, οὗτως εὐτυχοίης, βραχ[ύ τί μου
 300 ἄκουσον—

(Δα) εὖ γε, δέσποθ', οὕτω πολλά [σοι
 ἀγαθὰ γένοιτο.

(Σω) —καὶ σύ γ', ὁ λαλῶν πρ[όσεχε δῆ].
 κόρην τιν' εἶδο[ν ἐνθαδί· τ]αύτης ἐρῶ.
 εἰ τοῦτ' ἀδίκημ' ε[ἱρηκ]ας, ἡδίκηκ' ἵσως.
 τί γάρ ἄν τις εἴποι; π[λὴν π]ορεύομ' ἐνθάδε
 305 οὐχὶ πρὸς ἐκείνη[ν, βο]ύλομαι δ' αὐτῆς ἰδεῖν
 τὸν πατέρ'. ἐγὼ γάρ, ὃν ἐλεύθερος, βίον
 ἱκανὸν ἔχων, ἔτοιμός εἰμι λαμβάνειν
 αὐτὴν ἄπροικον, πίστιν ἐπιθεὶς διατελεῖν
 στέργων. ἐπὶ κακῷ δ' εἰ προσελήλυθ' ἐνθάδε,
 310 ἢ βουλόμενος ὑμῶν *{τι}* κακοτεχνεῖν λάθρᾳ,
 οὗτός μ' ὁ Πάν, μειράκιον, αἱ Νύμφαι θ' ἄμα
 ἀπόπληκτον αὐτοῦ πλησίον τῆς οἰκίας
 ἥδη ποήσειαν. τετάραγμ', *{εὖ}* ἵσθ' ὅτι,
 οὐδὲ μετρίως, εἴ σοι τοιοῦτος φαίνομαι.

Γο. ἀλλ' εἴ τι κάγῳ τοῦ δέοντος σφοδρότερον
 εἴρηκα, μηδὲν τοῦτο λυπείτω σ' ἔτι.
 ἄμα γάρ μεταπείθεις ταῦτα καὶ φίλον μ' ἔχεις.
 οὐκ ἀλλότριος δ' ὃν, ἀλλ' ἀδελφὸς τῆς κόρης
 διμομήτριος, βέλτιστε, ταῦτά σοι λέγω.

lives. So what is my message? You may be very well off (285) but don't rely on it, and don't look down on the very poor like us. Let onlookers see that you deserve continuing prosperity.

Sostratos: Does something in my present behaviour strike you as out of place?

Gorgias: It's my belief you've set your heart on a vile deed, (290) thinking you can persuade a freeborn girl into a shameful act, or waiting for the chance to do something that's worth the death sentence several times over.

Sostratos: Apollo!

Gorgias: At all events it isn't right for your leisure to cause trouble (295) for us who have no leisure. Rest assured that when a poor man's wronged, he's the most dangerous customer of all. In the first place he attracts sympathy, and then again he takes what he's suffered not as injury but as [insult].

Sostratos: Please, young man, let [me] say a word or two.

Daos: (300) Well said, master, and may much good come of it!

Sostratos: And you [can pay attention too], chatterbox. I saw a girl [here]; I'm in love with her. If you [call] that a crime, then yes, I probably am a criminal. What else can one say, [except that] I'm not coming here (305) for *her*; it's her father I want to see. I'm freeborn, reasonably well off, and I'm ready to take her without a dowry. On top of that I'll swear an oath to love and cherish her for ever. If I've come here with ill intent (310) or meaning to do you some mischief behind your backs, young man, may Pan and the Nymphs together strike me senseless here and now beside the house. You can take it from me that I'm put out, very put out, if that's the kind of person you think I am.

Gorgias: (315) Well, if I've spoken in stronger terms than was necessary, don't let it upset you any further. You've won me over and made a friend of me. I'm telling you this, sir, not as an outsider but as the girl's brother on our mother's side.

320 Σω. καὶ χρήσιμός γ' εῖ, νὴ Δί', εἰς τὰ λοιπά μοι.

(Γο) τί χρήσιμος;

(Σω) γεννικὸν ὄρῳ σε τῷ τρόπῳ.

(Γο) οὐ πρόφασιν εἰπὼν βούλοιμ' ἀποπέμψαι κενήν, τὰ δ' ὅντα πράγματ' ἐμφανίσαι. ταύτη πατήρ
ἐσθ' οἶος οὐδεὶς γέγονεν οὔτε τῶν πάλαι

325 ἀνθρωπος οὔτε τῶν καθ' ἡμᾶς.

(Σω) ὁ χαλεπός·

σχεδὸν οἶδ'.

(Γο) ὑπερβολή τίς ἐστι τοῦ κακοῦ.

τούτῳ ταλάντων ἔστ' ἵσως τουτὶ δυεῖν
τὸ κτῆμα. τοῦτ' αὐτὸς γεωργῶν διατελεῖ
μόνος, συνεργὸν δ' οὐδέν' ἀνθρώπων ἔχων,

330 οὐκ οἰκέτην οὐκείον, οὐκ ἐκ τοῦ τόπου
μισθωτόν, οὐχὶ γείτον', ἀλλ' αὐτὸς μόνος.

ἡδιστόν ἔστ' αὐτῷ γὰρ ἀνθρώπων ὄρᾶν
οὐδένα. μεθ' αὐτοῦ τὴν κόρην ἐργάζεται
ἔχων τὰ πολλά· προσλαλεῖ ταύτῃ μόνῃ,

335 ἐτέρῳ δὲ τοῦτ' οὐκ ἀν ποήσαι ἥδισώς.
τότε φησὶν ἐκδώσειν ἐκείνην, ἡνίκ' ἀν
ὅμοτροπον αὐτῷ νυμφίον λάβῃ.

(Σω) λέγεις
οὐδέποτε.

(Γο) μὴ δὴ πράγματ', ὃ βέλτιστ', ἔχε·
μάτην γὰρ ἔξεις. τοὺς δ' ἀναγκαίους ἔα
340 ἡμᾶς φέρειν ταῦθ', οἵς δίδωσιν ἡ τύχη.

(Σω) πρὸς τῶν θεῶν οὐπώποτ' ἡράσθης τινός,
μειράκιον;

(Γο) οὐδ' ἔξεστί μοι, βέλτιστε.

(Σω) πῶς;
τίς ἐσθ' ὁ κωλύων;

(Γο) ὁ τῶν ὅντων κακῶν
λογισμός, ἀνάπαυσιν διδοὺς οὐδ' ἡντινοῦν.

345 (Σω) οὐ μοι δοκεῖς· ἀπειρότερον γοῦν διαλέγει
πε[ρὶ τ]αῦτ'. ἀποστῆναι κελεύεις μ'. οὐκέτι
τοῦτ' ἐσ]τὶν ἐπ' ἐμοί, τῷ θεῷ δέ.

(Γο) τοιγαροῦν
οὐδὲ]ν ἀδικεῖς ἡμᾶς, μάτην δὲ κακοπαθεῖς.

Sostratos: (320) And, by God, you can be useful to me with the next move.

Gorgias: What do you mean 'useful'?

Sostratos: I can see you've a spirited character.

Gorgias: I don't want to send you off with some empty excuse, but rather to make the situation clear. Her father's a one-off – never been a man like him in the past, (325) and there's no one like him today.

Sostratos: That difficult fellow. I think I know him.

Gorgias: He's the last word in trouble. He has a farm here worth about two talents; yet he persists in farming it all on his own without a single living soul to help out (330) – no household slave, no hired labourer from round about, no neighbour, just himself all on his own. His greatest pleasure is to see no one. He mostly works with the girl at his side. She's the only one he'll talk to; (335) he'd be reluctant to do *that* to anyone else. In addition, he says he'll only marry her off when he finds a husband who's like himself.

Sostratos: You mean never.

Gorgias: Don't give yourself trouble, friend; it'll be to no avail. Leave us to shoulder the burden; (340) we're relatives of his and we're the ones fate has given it to.

Sostratos: For heaven's sake, young fellow, have you never been in love?

Gorgias: That's not an option for me.

Sostratos: How come? What's stopping you?

Gorgias: Adding up our present troubles. That never leaves any time for anything else.

Sostratos: (345) Yes, I can see you've never been in love. At any rate, you talk about it in a rather naive way. You tell me to back off; [that's] no longer in my power, but the god's.

Gorgias: Well then. You're doing us [no] harm, but you're causing yourself needless pain.

(Σω) οὐκ, εἰ λά]βοιμι τὴν κόρην.

(Γο) οὐκ ἀν λάβοις.

350 [ννα τὸ συνακολουθήσας ἐμοὶ¹
αὐτὸν] παραίτῃ· πλησίον γὰρ τὴν νάπην
ἐργάζε]θ' ἡμῶν.

(Σω) πῶς;

(Γο) λόγον τιν' ἐμβαλῶ
περὶ τοῦ] γάμου <τοῦ> τῆς κόρης· τὸ τοιοῦτο γὰρ
ἴδοιμι καὶ]ν αὐτὸς γενόμενον ἀσμενος.

355 εὐθὺς μαχεῖται πᾶσι, λοιδ[ορούμενο]ς
εἰς τοὺς βίους οὓς ζῶσι· σὲ δ'[ἄγοντ' ἄν] ἵδη
σχολὴν τρυφῶντα τ', οὐδ' ὅρ[ῶν γ' ἀν]έξεται.
Σω. νῦν ἔστ' ἔκει;

(Γο) μὰ Δί', ἀλλὰ μ[ικρ]ὸν ὕστερον
ἔξεισιν ἦν εἴωθεν.

360 <Σ ω> ω̄ τᾶν, τὴν κόρην
ἄγων μεθ' αὐτοῦ, φῆς;

(Γο) ὅπως ἀν τοῦτο γε
τύχῃ.

(Σω) βαδίζ'. ἔτοιμός εἰμ'.

(Γο) οἶον λέγεις.

(Σω) ἀλλ', ἀντιβολῶ, συναγώνισαι μοι.

(Γο) τίνα τρόπον;

(Σω) ὄντινα τρόπον; προάγωμεν οἶ λέγεις.

(Δα) τί οὖν;

365 ἐργαζομένοις ἡμῖν παρεστήξεις ἔχων
χλανίδα;

(Σω) τί δὴ γὰρ οὐχί;

Δ α. ταῖς βώλοις βαλεῖ
εὐθὺς σ', ἀποκαλεῖ τ' ὅλεθρον ἀργόν. ἀλλὰ δεῖ
σκάπτειν μεθ' ἡμῶν σ'· εἰ τύχοι γάρ, τοῦτ' ἰδὼν
ἴσως ἀν ὑπομείνειε καὶ παρὰ σοῦ τινα
λόγον, νομίσας αὐτουργὸν εἶναι τῷ βίῳ
πένηθ.

370 (Σω) ἔτοιμος πάντα πειθαρχεῖν. ἄγε.
Γο. τί κακοπαθεῖν σαυτὸν βιάζῃ;

Δ α. βούλομαι

ώς πλεῖστον ἡμᾶς ἐργάσασθαι τήμερον
τοῦτον τε τὴν ὁσφῦν ἀπορρήξανθ' ἄμα
παύσασθ' ἐνοχλοῦνθ' ἡμῖν προσιόντα τ' ἐνθάδε.

Sostratos: [Not if] I get the girl.

Gorgias: You won't get her. (350) [You'll discover that if] you come with me and ask [him]. [He farms] the valley near to us.

Sostratos: Discover, how?

Gorgias: I'll bring up the subject [of the] girl's marriage. It's something [I'd be] glad [to see] happen myself. (355) Straight away, though, he'll lambast everyone, and sound off at the lives they live. [If] he sees you [taking things] easy and behaving like one of the idle rich, he won't stand even the sight of you.

Sostratos: Is he there now?

Gorgias: No, by God, but he'll be going out soon on his usual route.

Sostratos: My dear friend, do you mean (360) he'll be taking the girl with him?

Gorgias: Maybe so, but then again...

Sostratos: Come on. I'm ready.

Gorgias: What an idea!

Sostratos: But, please, help me.

Gorgias: How?

Sostratos: How? Let's go to the place you mentioned.

Daos: What? While we're working away, will you be standing there with (365) your fancy cloak?

Sostratos: And why not?

Daos: Straight away he'll pelt you with those clods of his and call you an idle devil. No, you'd better do some digging with us. If he saw that, he just might perhaps be prepared to listen even to you, if he thought you were a poor farmer.

Sostratos: (370) I'm ready to do anything you say. Lead on.

Gorgias: (*To Sostratos*) Why force yourself to suffer agony?

Daos: (*Aside*) What I want is for us to get as much work done today as possible, and at the same time for this guy to break his back and stop coming here and bothering us.

375 Σω. ἔκφερε δίκελλαν.

(Δα) τὴν παρ' ἐμοῦ λαβὼν ἴθι.
τὴν αἵμασιὰν ἐποικοδομήσω γὰρ τέως
ἐγώ. ποητέον δὲ καὶ τοῦτ' ἔστι.

(Σω) δόξ.
ἀπέσωσας.

(Δ α) ὑπάγω, τρόφιμ'· ἔκει διώκετε.

(Σω) οὕτως ἔχω· παραποθανεῖν ἥδη με δεῖ
ἢ ζῆν ἔχοντα τὴν κόρην.

(Γο) εἴπερ λέγεις
ἄφρονεῖς, ἐπιτύχοις.

(Σω) ὡς πολυτίμητοι θεοί,
οἵς ἀποτρέπεις νυνὶ γὰρ ὡς οἴει με σύ,
τούτοις παρώξυνμι' εἰς τὸ πρᾶγμα διπλασίως.

εἰ μὴ γὰρ ἐν γυναιξὶν ἔστιν ἡ κόρη
385 τεθραμμένη μηδ' οἶδε τῶν ἐν τῷ βίῳ
τούτῳ κακῶν μηδὲν ὑπὸ τηθίδος τινὸς
δειδισαμένη μαίας τ', ἐλευθερίως δέ πως
μετὰ πατρὸς ἀγρίου μισοπονήρου τῷ τρόπῳ,

πῶς οὐκ ἐπιτυχεῖν ἔστι ταύτης μακάριον;
390 ἄλλ' ἡ δίκελλ' ἄγει τάλαντα τέτταρα
αὗτη· προαπολεῖ μ'. οὐ μαλακιστέον δ' ὅμως,
ἐπείπερ ἦργματι καταπονεῖν τὸ πρᾶγμα' ἄπαξ.

ΣΙΚΩΝ

τούτῃ τὸ πρόβατόν ἔστιν οὐ τὸ τυχὸν καλόν.
ἄπαγ' εἰς τὸ βάραθρον. ἀν μὲν αἱρόμενος φέρω
395 μετέωρον, ἔχεται τῷ στόματι θαλλοῦ, κράδης
κατεσθίει τὰ θρῖ', ἀποσπᾷ τ' εἰς βίαν.
ἔὰν δ' ἀφῇ χαμαί τις, οὐ προέρχεται.

τούναντίον δὴ γέγονε· κατακέκομμι' ἐ[γὼ
400 ὁ μάγειρος ὑπὸ τούτου νεωλκῶν τὴν ὁδὸν.
ἄλλ' ἔστιν εὐτυχῶς τὸ νυμφαῖον τοδὶ¹
οὖθις οὐδεμεν. τὸν Πάνα χαίρειν. παῖ Γέτα,
τοσοῦτ' ἀπολείπῃ;

(ΓΕΤΑΣ) τεττάρων γὰρ φορτίον
δύνων συνέδησαν αἱ κάκιστ' ἀπολούμεναι
φέρειν γυναῖκές μοι.

Sostratos: (375) Fetch a mattock.

Daos: Take mine and off you go. In the meantime I'll do some walling. That needs doing too.

Sostratos: Give it here. You've saved my life.

Daos: I'm off then, master. You two follow me there. (*Exits left*)

Sostratos: So this is how things stand with me: I've either got to die in the attempt (380) or win the girl and live.

Gorgias: If you mean what you say, good luck to you. (*Exits left*)

Sostratos: (*To Gorgias as he disappears*) Oh ye honoured gods! The arguments you use to deter me now – or so you think – have made me twice as eager for the task. (*Turns to the audience*) If the girl hasn't been brought up among women (385) and knows nothing of the evils in this life from the terrors of some aunt or nurse, if she's been brought up in an atmosphere of openness, as it were, with a father who's fierce and has a natural antipathy towards vice, how can winning her be anything other than bliss? (390) But this mattock weighs a ton. It'll be the death of me. Still, I mustn't weaken now that I've begun to get to grips with the task. (*Exits left. After a brief interval a cook enters from the right dragging along a sheep, soon followed by a slave struggling under a heavy pile of rugs*)

Sikon: This sheep's a real beauty – damn and blast it. If I lift it up and carry it (395) on my shoulders, it fastens onto young olive-shoots with its teeth, munches away at leaves from fig trees, and yanks itself free. If you let it go on the ground, it won't budge. Our roles are quite reversed – it's [me], the cook, who's been ground to mincemeat by it, having to haul it along the road. (400) But thank heaven, here's the shrine of the Nymphs where we're to make the sacrifice. Greetings to Pan. Hey, Getas, are you so far behind?

Getas: A load fit for four donkeys those blasted women have bundled up for me to carry!

(Σικ) πολύς τις ἔρ[χεται]
 405 δχλος, ώς ἔοι[κε. στρ]ώματ' ἀδιήγηθ' ὅσα
 φέρεις.
 (Γε) τί δ' ἐγ[ώ νυν;]
 [Σικ] ταῦτ' ἔρεισον δεῦρ'.
 (Γε) ιδού.
 ἐὰν ἵδη γὰρ ἐνύ[πνιο]ν τὸν Πᾶνα τὸν
 Παιανιοῦ, τούτῳ βαδιούμεθ', οὗδ' ὅτι,
 θύσοντες εὐθύνεις.
 [Σικ] τίς δ' ἐόρακεν ἐνύπνιον;
 (Γε) ἄνθρωπε, μή με κόφθ'.
 (Σικ) ὅμως εἶπον, Γέτα.
 τίς εἶδεν;
 (Γε) ἡ κεκτημένη.
 (Σικ) τί πρὸς θεῶν;
 (Γε) ἀπολεῖς. ἐδόκει τὸν Πᾶνα—
 (Σικ) τουτονὶ λέγεις;
 (Γε) τοῦτον.
 (Σικ) τί ποιεῖν;
 (Γε) τῷ τροφίμῳ τῷ Σωστράτῳ—
 (Σικ) κομψῷ νεανίσκῳ γε.
 (Γε) περικρούειν πέδας—
 415 (Σικ) "Απολλον.
 (Γε) εἴτα δόντα διφθέραν τε καὶ
 δίκελλαν <ἐν> τοῦ πλησίον τῷ χωρίῳ
 σκάπτειν κελεύειν.
 (Σικ) ἀτοπον.
 (Γε) ἀλλὰ θύομεν
 διὰ τοῦθ', ἵν' εἰς βέλτιον ἀποβῆ τὸ φοβερόν.
 Σικ. μεμάθηκα. πάλιν αἴρου δὲ ταυτὶ καὶ φέρε
 420 εἴσω. ποῶμεν στιβάδας ἔνδον εὐτρεπεῖς
 καὶ τἄλλ' ἔτοιμα. μηδὲν ἐπικωλυέτω
 θύειν γ' ἐπὰν ἔλθωσιν. ἀλλ' ἀγαθῇ τύχῃ.
 καὶ τὰς ὁφρῦς ἄνες ποτ', ὃ τρισάθλιε.
 ἐγώ σε χορτάσω κατὰ τρόπον τήμερον.
 425 Γε. ἐπαινέτης οὖν εἰμι σοῦ καὶ τῆς τέχνης
 ἔγωγ' ἀεί ποτ'—οὐχὶ πιστεύω δ' ὅμως.

Sikon: There's a big crowd [expected] (405), it seems. What a fantastic number of rugs and cushions you're carrying.

Getas: What do I do [now]?

Sikon: Pile them up here.

Getas: There. You see, if ever she has a dream about Pan at Paiania, straight away off we'll troop to sacrifice to him, no doubt about it.

Sikon: Who's had a dream?

Getas: (410) Look, mate, stop badgering me.

Sikon: No, come on, Getas, tell me. Who had the dream?

Getas: Mistress.

Sikon: By the gods, what was it?

Getas: You'll be the death of me! It seemed that Pan...

Sikon: You mean the one here?

Getas: Yes, the one here.

Sikon: What was he doing?

Getas: The young master, Sostratos.

Sikon: A nice young man.

Getas: Pan was putting leg-irons on him.

Sikon: (415) Apollo!

Getas: Then he gave him a jerkin and a mattock and ordered him to dig his neighbour's land.

Sikon: How extraordinary!

Getas: Well, that's why we're making a sacrifice – so that this dreadful event turns out for the better.

Sikon: I see. Well, pick all this stuff up again, and carry it (420) inside. Let's get some couches set up in there and have everything else ready. The sacrifice has to go without a hitch once they arrive. And good luck to it! And do stop that scowling, you old misery. I'll pack you full of food today, good and proper. (*Sikon makes his way towards the shrine, still hauling the sheep after him. Getas begins to load himself up again*)

Getas: (425) I've always been one to admire you and your art, (*Aside as Sikon disappears*) but even so I don't trust you. (*Enters the shrine*)

ΧΟΡΟΥ

Κν. γραῦ, τὴν θύραν κλείσασ' ἄνοιγε μηδενί,
ἔως ἂν ἔλθω δεῦρ' ἐγὼ πάλιν· σκότους
ἔσται δὲ τοῦτο παντελῶς, ώς οἴομαι.

430 **(ΜΗΤΗΡ)** Πλαγγών, πορεύου θᾶττον· ἥδη τεθυκέναι
ἡμᾶς ἔδει.
Κν. τουτὶ τὸ κακὸν τί βούλεται;
ὅχλος τις. ἅπαγ' ἐς κόρακας.
(Μη) αὐλει, Παρθενί,
Πανός· σιωπῇ, φασί, τούτῳ τῷ θεῷ
οὐ δεῖ προσιέναι.

435 **(Γε)** νὴ Δί' ἀπεσώθητέ γε.
(Κν) ὦ Ἡράκλεις, ἀηδίας.
(Γε) καθήμεθα
χρόνον τοσοῦτον περιμένοντες.
(Μη) εὐτρεπῆ
ἄπαντα δ' ἡμῖν ἔστι;
(Γε) ναὶ μὰ τὸν Δία·
τὸ γοῦν πρόβατον—μικροῦ τέθνηκε γάρ.
(Μη) τάλαν·
οὐ περιμένει τὴν σὴν σχολήν. ἀλλ' εἴσιτε·
440 κανὰ πρόχειρα, χέρνιβας, θυλήματα
ποιεῖτε. ποῖ κέχηνας, ἐμβρόντητε σύ;
Κν. κακοὶ κακῶς ἀπόλοισθε. ποιοῦσίν γέ με
ἀργόν· καταλιπεῖν γὰρ μόνην τὴν οἰκίαν
οὐκ ἂν δυναίμην. αἱ δὲ Νύμφαι μοι κακὸν
445 αὗται παροικοῦσ', ὥστε μοι δοκῶ πάλιν
με]τοικοδομήσειν καταβαλῶν τὴν οἰκίαν
ἐντ]εῦθεν. ώς θύουσι δ' οἱ τοιχωρύχοι·
κούτας φέρονται, σταμνί', οὐχὶ τῶν θεῶν
ἔνεκ', ἀλλ' ἑαυτῶν. ὁ λιβανωτὸς εὔσεβὲς
450 καὶ τὸ πόπανον· τοῦτ' ἔλαβεν ὁ θεὸς ἐπὶ τὸ πῦρ
ἄπαν ἐπιτεθέν. οἱ δὲ τὴν ὁσφὺν ἄκραν
καὶ τὴν χολήν, ὅτι ἔστ' ἄβρωτα, τοῖς θεοῖς
ἐπιθέντες αὐτοὶ τάλλα καταπίνουσι. γραῦ,
ἄνοιγε θᾶττον τὴν θύραν. [ποητέ]ον
455 ἔστιν γὰρ ἡμῖν τάνδον ώ[ς ἐμοὶ] δοκεῖ.

Chorus

Act III

(Knemon emerges from his house, ready to resume his work in the fields. His first words are addressed to Simiche unseen indoors)

Knemon: Lock the door, woman, and don't open it to anyone until I get back home again. It'll be completely dark by then, I expect. (He turns to go but is interrupted by the noisy arrival of a crowd from the right)

Mother: (430) Plangon, do get a move on! We should have completed the sacrifice by now.

Knemon: What the devil's the meaning of all this? A crowd of people! Damn and blast them!

Mother: Play the hymn to Pan, Parthenis. They do say one shouldn't approach this god in silence. (The noise brings Getas out of the shrine)

Getas: So you've finally arrived, safe and sound.

Knemon: (435) (Aside) Heracles, this is disgusting.

Getas: We've been sitting around for ages waiting for you.

Mother: Is everything ready for us?

Getas: Yes, by God. At least the sheep is. It's pretty well dead already.

Mother: Poor thing. It can't hang around for your convenience. (Turns to her attendants) Come along inside. (440) Get the baskets, water and offerings all ready. (To one of the slaves as she enters) What are you gawping at, you stupid creature?

Knemon: Damn the lot of you! They're keeping me from my work. I couldn't leave the house unattended. These Nymphs next door here are a confounded nuisance to me. (445) I've a good mind to pull my house down and rebuild it somewhere else away from here. Just look at how they sacrifice, the scoundrels! They bring hampers and winejars, but it's not to please the gods; it's for themselves. Incense is a sign of piety, (450) that and holy cake. Once it's on the fire the god gets the lot. But they offer the gods the tail and the gall bladder precisely because they're inedible, and scoff the rest themselves. Open the door, woman, and quick about it. (455) [I] think I'd better do] the jobs inside. (Returns inside. After a moment Getas emerges from the shrine speaking back into it)

(Γε) τὸ λεβήτιον, φίς, ἐπιλέλησθε; παντελῶς
ἀποκραιπαλάτε. καὶ τί νῦν ποιήσομεν;
ἐνοχλητέον τοῖς γειτνιῶσι τῷ θεῷ
έσθ' ὡς ἔσικε. παιδίον. μὰ τοὺς θεούς,
460 θεραπαινίδια γάρ ἀθλιώτερ' οὐδαμοῦ
οἴμαι τρέφεσθαι. παιδες. οὐδὲν ἄλλο πλὴν
κινητιῶν ἐπίσταται—παιδες καλοί—
καὶ διαβαλεῖν ἔὰν ἵδῃ τις. παιδίον.

τουτὶ τὸ κακὸν *(τί)* ἔστι; παιδες. οὐδὲ εἶς
465 ἔστ' ἔνδον. ἡγν. προστρέχειν τις φαίνεται.
Κν. τί τῆς θύρας ἅπτει, τρισάθλι', εἰπέ μοι,
ἄνθρωπε;

(Γε) μὴ δάκης.

(Κν) ἐγώ σε, νὴ Δία,
καὶ κατέδομαί γε ζῶντα.

(Γε) μή, πρὸς *(τῶν)* θεῶν.

(Κν) ἐμοὶ γάρ ἔστι συμβόλαιον, ἀνόσιε,
470 καὶ σοὶ τι;

(Γε) συμβόλαιον οὐδέν· τοιγαροῦν
προσελήλυθ' οὐ χρέος σ' ἀπαιτῶν οὐδ' ἔχων
κλητῆρας, ἀλλ' αἰτησόμενος λεβήτιον.

(Κν) λεβήτιον;

(Γε) λεβήτιον.

(Κν) μαστιγία,
θύειν με βοῦς οἵει ποεῖν τε ταύθ' ἄπερ
475 ὑμεῖς ποεῖτ';

(Γε) οὐδὲ κοχλίαν ἔγωγέ σε.
ἀλλ' εὔτύχει, βέλτιστε. κόψαι τὴν θύραν
ἐκέλευσαν αἱ γυναῖκες αἰτήσαι τέ με.
ἐπόνσα τοῦτ'· οὐκ ἔστι· πάλιν ἀπαγγελῶ
ἔλθων ἐκείναις. ὡς πολυτίμητοι θεοί,
480 ἔχις πολιός ἄνθρωπός ἔστιν οὐτοσί.

(Κν) ἀνδροφόνα θηρί· εὐθὺς ὕσπερ πρὸς φίλον
κόπτουσιν. ἂν ἡμῶν προσιόντα τῇ θύρᾳ
λάβω τιν', ἂν μὴ πᾶσι τοῖς ἐν τῷ τόπῳ
παράδειγμα ποιήσω, νομίζεθ' ἔνα τινὰ
485 ὄραν με τῶν πολλῶν. οὐ νῦν οὐκ οἶδ' ὅπως
διευτύχηκεν οὗτος, ὅστις ἦν ποτε.

Getas: What's that? You've forgotten the pan? You're all asleep with drink. (*He turns to the audience*) So what are we going to do now? Have to bother Pan's neighbours, I suppose. (*He knocks at the door*) Slave! By the gods, (460) I don't think there's a worse set of serving girls alive anywhere. (*Knocks again*) Slaves! The only thing they understand is sex – come on slaves! – and telling tales if anyone sees them. Slave! What the devil's going on here? Slaves! There's no one (465) inside. Aha! Sounds like someone's coming in an almighty hurry. (*Knemon emerges in a rage*)

Knemon: What are you up to, pounding at my door, you worthless creature? Just tell me that.

Getas: No need to snap.

Knemon: Yes there is, by God; I'll eat you alive.

Getas: No, please don't.

Knemon: Is there some business contract between you (470) and me, you wretch?

Getas: No contract. So I haven't come demanding repayment of a debt or with witnesses to the serving of a summons. I've come to borrow a pan.

Knemon: A pan?

Getas: A pan.

Knemon: You scoundrel! Do you think I sacrifice cattle and behave like (475) you lot?

Getas: (*Aside*) I don't think you'd sacrifice so much as a snail. (*ALOUD*) Well then, good day to you, sir. The women told me to knock at the door and ask. That's what I've done. There's no pan, so I'll go and report back to them. (*Aside*) Ye gods! (480) This guy's a grey-haired old viper. (*Returns to the shrine*)

Knemon: You destructive monsters! They come straight up and knock as if it were some friend's house. If I catch anyone approaching my door and don't make an example of him to the whole neighbourhood, you can take me for (485) any Tom, Dick or Harry. This one just now, whoever he was, doesn't know how lucky he was to get away with it. (*Knemon disappears indoors; after a short interval Sikon comes from the shrine addressing Getas inside*)

Σικ. κάκιστ' ἀπόλοι': ἐλοιδορεῖτό σοι; τυχὸν
ἡτεις σκατοφάγως· οὐκ ἐπίστανται τινες
ποιεῖν τὸ τοιοῦθ'. εὑρηκ' ἐγὼ τούτου τέχνην·

490 διακονῶ γὰρ μυρίοις ἐν τῇ πόλει
τούτων τ' ἐνοχλῶ τοῖς γείτοσιν καὶ λαμβάνω
σκεύη παρὰ πάντων. δεῖ γὰρ εἶναι κολακικὸν
τὸν δεόμενόν του. πρεσβύτερός τις τῇ θύρᾳ
ὑπακήκο· εὐθὺς πατέρα καὶ πάππα[ν] λέγω.
495 γραῦς· μητέρ'. ἂν τῶν διὰ μέσου τ[ι]ς ἦ γυνή,
ἐκάλεσ' ιερέαν. ἂν θεράπων [νεώτερος,
βέλτιστον. ύμεις δὴ κρεμάννυσθ' ἄξιοι.
ῳ τῆς ἀμαθίας· "παιδίον παῖ[δες]" καλεῖν·
ἐγώ, "πρόελθε, πατρίδιον· σὲ β[ού]λομαι".

500 **Κν.** πάλιν αὖ σύ;
(Σικ) π[αῖ, τί το]ῦτ';
(Κν) ἐρεθίζεις μ' ὠσπερεὶ
ἐπίτηδες. οὐκ [εἱρη]κά σοι πρὸς τὴν θύραν
μὴ προσιέναι; [τὸ]ν ίμάντα δός, γραῦ.
(Σικ) μηδαμῶς,
ἀλλ' ἄφες.
(Κν) ἄφες;
(Σικ) βέλτιστε, ναὶ πρὸς *(τῶν)* θεῶν.
(Κν) ἥκε πάλιν.
(Σικ) ὁ Ποσειδῶν σε—
(Κν) καὶ λαλεῖς ἔτι;
505 (Σικ) χυτρόγαυλον αἴτησόμενος ἥλθον.
(Κν) οὐκ ἔχω
οὕτε χυτρόγαυλον οὕτε πέλεκυν οὕθ' ἄλας
οὕτ' ὅξος οὕτ' ἄλλ' οὐδέν, ἄλλ' εἱρηχ' ἀπλῶς
μὴ προσιέναι μοι πᾶσι τοῖς ἐν τῷ τόπῳ.
(Σικ) ἐμοὶ μὲν οὐκ εἱρηκας.
(Κν) ἀλλὰ νῦν λέγω.
510 (Σικ) νὴ, σὺν κακῷ γ'. οὐδ' ὅποθεν ἄν τις, εἰπέ μοι,
ἔλθων λάβοι φράσαις ἄν;
(Κν) οὐκ ἐγὼ 'λεγον;
ἔτι μοι λαλήσεις;
(Σικ) χαῖρε πόλλα'.
(Κν) οὐ βούλομαι
χαίρειν παρ' ὑμῶν οὐδενός.
(Σικ) μὴ χαῖρε δή.

Sikon: Damn and blast you! He gave you a mouthful of abuse? Perhaps the words you used came straight from the gutter. (*He turns to the audience*) Some people just don't know how to do something like this. I've discovered the technique for it. (490) I cater for thousands in the city, pester their neighbours and get stuff from all of them. Someone on the scrounge for things needs to adopt the soft approach. Say an older chap answers the door; straight away [I call him] 'Father' or 'Dad'. (495) An old woman gets 'Mother'. If [it's a] middle aged [woman], I call her 'Priestess'. If it's a [youngish] servant, he gets 'Sir'. (*He turns to the shrine*) You lot, though, [should be] strung up. How stupid can you get – [to shout] 'Slave, slave'? My method is 'Come along, Dad, [I want] you'. (*Sikon knocks at the door, which is immediately flung open*)

Knemon: (500) You back again?

Sikon: [Goodness, what's this?]

Knemon: I think you're annoying me on purpose. Didn't I [tell] you not to come near my door? (*Grabs hold of Sikon*) Woman, bring me [the] strap.

Sikon: No! Let go!

Knemon: Let go?

Sikon: Yes, sir, please. (*He breaks free*)

Knemon: You just come back here.

Sikon: Poseidon send you...(*Knemon seizes him once again*)

Knemon: Still chattering away?

Sikon: (505) I came to borrow a casserole.

Knemon: I don't have one – no casserole, no cleaver, no salt, no vinegar, no anything else. I've made it quite clear to everyone in the neighbourhood to keep well clear of me.

Sikon: You haven't told me.

Knemon: Well, I'm telling you now.

Sikon: (510) Yes, worse luck. But tell me, couldn't you just say where a body could go and get one?

Knemon: Didn't I tell you? Are you going to go on chattering away at me?

Sikon: Then a very good day to you.

Knemon: (*Pushes Sikon away*) I don't want any 'good days' from any of you.

Sikon: Don't have a good day, then.

(Κν) ὡς τῶν ἀνηκέστων κακῶν.
(Σικ) καλῶς γέ με
βεβωλοκόπηκεν. οἵον ἐστ' ἐπιδεξίως
αἰτεῖν· διαιφέρει νῆ Δί'. ἐφ' ἐτέραν θύραν
ἔλθῃ τις; ἀλλ' εἰ σφαιρομαχοῦσ' ἐν τῷ τόπῳ
οὗτως ἑτοίμως, χαλεπόν. ἄρα γ' ἐστί μοι
κράτιστον ὄπταν τὰ κρέα πάντα; φαίνεται.
ἔστιν δέ μοι λοπάς τις. ἐρρώσθαι λέγω
Φυλασσίοις. τοῖς οὖσι τούτοις χρήσομαι.
Σω. ὅστις ἀπορεῖ κακῶν, ἐπὶ Φυλὴν ἐλθέτω
κυνηγετῶν. ὡς τρισκακοδαίμων, ὡς ἔχω
ὅσφυν, μετάφρενον, τὸν τράχηλον, ἐνὶ λόγῳ
ὅλον τὸ σῶμα· εὐθὺς γὰρ ἐμπεσὼν πολὺς
νεανίας ἐγώ τις, ἔξαίρων ἄνω
σφόδρα τὴν δίκελλαν, ὡς ἀν ἐργάτης, βαθὺ
ἔπαιον. ἐπεκείμην φιλοπόνως, οὐ πολὺν
χρόνον. εἶτα καὶ μετεστρεφόμην τι, πηνίκα
ὅ γέρων πρόσεισι τὴν κόρην ἄγων ἄμα
σκοπούμενος. καὶ νῆ Δί' ἐλαβόμην τότε
τῆς ὁσφύος, λάθρᾳ τὸ πρῶτον· ὡς μακρὸν
ἡν παντελῶς δὲ τοῦτο, λορδοῦν ἡρχόμην,
ἀπεξυλούμην ἀτρέμα δ'. οὐδεὶς ἥρχετο.
535 ὁ δ' ἥλιος κατέκα', ἐώρα τ' ἐμβλέπων
ὁ Γοργίας ὕσπερ τὰ κηλώνειά με
μόλις ἀνακύπτοντ', εἴθ' ὅλῳ τῷ σώματι
πάλιν κατακύπτοντ'. "οὐ δοκεῖ μοι νῦν", ἔφη,
"ἥξειν ἐκεῖνος, μειράκιον." "τί οὖν," ἐγώ
εὐθύς, "ποῶμεν; αὔριον τηρήσομεν
540 αὐτόν, τὸ δὲ νῦν ἐῶμεν;" ὅ τε Δᾶος παρῆν
ἐπὶ τὴν σκαπάνην διάδοχος. ἡ πρώτη μὲν οὖν
ἔφοιδος τοιαύτη γέγονεν. ἥκω δ' ἐνθάδε,
διὰ] τί μὲν οὐκ ἔχω λέγειν μὰ τοὺς Θεούς,
545 ἔλκ]ει δέ μ' αὐτόματον τὸ πρᾶγμα· εἰς τὸν τόπον.
(Γε) τί τὸ κακόν; οἵει χεῖρας ἔξήκοντά με,
ἄνθρωπον, ἔχειν; τοὺς ἄνθρακάς σοι ζωπυρῶ·
δέχομαι, φέρω, πλύνω, κατατέμνω σπλάγχν' ἄμα·
μάττω, περιφέρω τὰ [κεράμια νῆ το]υτονί,
550 ὑπὸ τοῦ καπνοῦ τυφλὸς [γεγονώ]ς· τούτοις ὄνος
ἄγειν δοκῶ μοι τὴν ἔορτή[ν].

Knemon: What insufferable cheek! (*He disappears indoors*)

Sikon: A fine pounding (515) he's given me. So much for the tactful request! A fat lot of difference it makes, by God! Try another door? But if they take to sparring practice so readily hereabouts, that might be difficult. Better to roast all the meat? Probably. (520) I've got a roasting dish. Good riddance to the people of Phyle is what I say. I'll use what I've got. (*Goes into the shrine. After a moment Sostratos limps on stage from the left*)

Sostratos: Anyone who's short of trouble should come to Phyle for the hunting. Oh, the pain! My back, my shoulders, my neck, in short (525) the whole of my body. Straight away I went hard at it, quite the young enthusiast, swinging the mattock right up, just like a navvy, then I slammed it in deep. I kept the pressure up – for a while. Then I'd turn round a bit (530) looking for when the old man would come with the girl. That's when I began to rub my back, by God – gingerly at first. This state of affairs went on for ages; then I began to straighten up, but I was gradually going as stiff as a board. No one came. (535) The sun was blazing down and looking in my direction Gorgias could see me only just managing to swing up, then swing down again with my whole body, just like a well-beam. 'I don't think he'll come now, my friend' he said. 'So what do we do now?' (540) I straight away replied. 'Look out for him tomorrow but call it a day for now?' Daos arrived to take over the digging. So that's how the first [attempt] has turned out. I've come back here – [why] I can't for the life of me say, (545) but something in the affair [draws] me to the place of its own accord. (*The door of the shrine opens and Getas emerges complaining to Sikon inside*)

Getas: [What] is it now? Do you think I've thirty pairs of hands, [fellow]? I've got the charcoal blazing away for you; I [fetch], carry, wash, cut up the offal, one job after another. I make the cake-mix, move [the pots] around, [by Pan] here, (550) and [go] blind with the smoke. Strikes me I'm the donkey at the party for these folk.

π]αῖ Γέτα.

Σω.

Γε. ἐμὲ τίς;

(Σω) ἐγώ.

(Γε) σὺ δ' εἰ τίς;

(Σω) οὐχ [όρᾶ]ς;

(Γε) ὁρῶ.

τρόφιμος.

(Σω) τί ποιεῖτ' ἐνθάδ'; εἰπέ μοι.

(Γε) τί γάρ;

τεθύκαμεν ἄρτι καὶ παρασκευάζομεν

ἄριστον ὑμῖν.

555

(Σω) ἐνθάδ' ἡ μήτηρ;

[Γε] πάλαι.

(Σω) ὁ πατὴρ δέ;

(Γε) προσδοκῶμεν. ἀλλὰ πάραγε σύ.

(Σω) μικρὸν διαδραμών (<γ>). ἐνθαδὶ τρόπον τινὰ

γέγον' οὐκ ἄκαιρος ἡ θυσία· παραλήψομαι

τὸ μειράκιον τουτὶ γάρ, ἐλθὼν ὡς ἔχω,

560

καὶ τὸν θεράποντ' αὐτοῦ· κεκοινωνηκότες

ιερῶν γὰρ εἰς τὰ λοιπὰ χρησιμώτεροι

ἡμῖν ἔσονται σύμμαχοι πρὸς τὸν γάμον.

(Γε) τί φῆς; ἐπ' ἄριστὸν τινας παραλαμβάνειν

μέλλεις πορευθεῖς; ἔνεκ' ἐμοῦ τρισχύλιοι

565

γένοισθ'. ἐγὼ μὲν γὰρ πάλαι τοῦτ' οἴδ', ὅτι

οὐ γεύσομ' οὐδενός· πόθεν γάρ; συνάγετε

πάντας, καλὸν γὰρ τεθύκαθ' ιερεῖον, πάνυ

ἄξιον ἴδειν. ἀλλὰ (<τὰ>) γύναια ταῦτά μοι—

ἔχει γὰρ ἀστείως—μεταδοίη γ' ἄν τινος;

570

οὐδ' ἄν, μὰ τὴν Δήμητρ', ἀλὸς πικροῦ.

(Σω) καλῶς

ἔσται, Γέτα, τὸ τήμερον—μαντεύσομαι

τοῦτ' αὐτός, ὦ Πάν· ἀλλὰ μὴν προσεύχομαι

ἀεὶ παριών σοι—καὶ φιλανθρωπεύσομαι.

ΣΙΜΙΧΗ

ὦ δυστυχῆς, ὦ δυστυχῆς, ὦ δυστυχῆς.

575

(Γε) ἄπαγ' εἰς τὸ βάραθρον· τοῦ γέροντός τις γυνὴ

προελήλυθεν.

(Σιμ) τί πείσομαι; τὸν γὰρ κάδον

ἐκ τοῦ φρέατος βουλομένη τοῦ δεσπότου,

εἴ πως δυναίμην, ἔξελεῖν αὐτὴν λάθρα,

Sostratos: Hey, Getas.

Getas: Who wants me?

Sostratos: I do.

Getas: And who are you?

Sostratos: Can't you [see]?

Getas: Why yes, it's young master.

Sostratos: Tell me, what are you doing here?

Getas: What are we doing? We've just finished making a sacrifice and we're getting lunch (555) ready for you.

Sostratos: Is mother here?

Getas: Has been for some time.

Sostratos: And father?

Getas: We're expecting him. But in you go.

Sostratos: Once I've run a little errand. In a way the sacrifice hasn't come at a bad time. I'll go just as I am and invite the young man here – (560) him and his servant. Once they've had a share in the offerings, they'll be more useful allies for me in future as regards the marriage.

Getas: What's that you're saying? You mean to go and invite some people to lunch? For all I care there can be three thousand of you. (565) If there's one thing I realised a long time ago, it's that I shan't get a taste of anything. What chance have I got? Bring everyone. You've had a fine specimen sacrificed – a *real* joy to the eyes. But the womenfolk here – they're a fine lot – would *they* give *me* a bite of anything? (570) No, by Demeter, not even cooking salt.

Sostratos: It'll be all right today, Getas. I'll forecast that myself, Pan. But I always offer you a prayer as I go past – and I'll be generous. (*Exits left to find Gorgias and Daos. After a moment Simiche bursts from Knemon's house*)

Simiche: Oh disaster, disaster!

Getas: (575) Oh go to Hell! Some woman belonging to the old man has come out.

Simiche: What's to become of me? I wanted to get the bucket out of the well on my own if I could, without master getting to know, so I fastened the

άνηψα τὴν δίκελλαν ἀσθενεῖ τινι
580 καλωδίῳ σαπρῷ, διερράγη τέ μοι
τοῦτ' εὐθύς.

(Γε) ὄρθῶς.

(Σιμ) ἐνσέσεικα θ' ἀθλίᾳ
καὶ τὴν δίκελλαν εἰς τὸ φρέαρ μετὰ τοῦ κάδου.

(Γε) δῆψαι τὸ λοιπόν σοι σεαυτήν ἔστ' ἔτι.

585 **(Σιμ)** ὁ δ' ἀπὸ τύχης κόπρον τιν' ἐνδον κειμένην
μέλλων μεταφέρειν, περιτρέχων ταύτην πάλαι
ζητεῖ βοᾷ τε—καὶ ψοφεῖ γε τὴν θύραν.

Γε. φεῦγ', ὥ πονηρά, φεῦγ'. ἀποκτενεῖ σε, γραῦ.
μᾶλλον δ' ἀμύνουν.

Κν. ποῦ στιν ἡ τοιχωρύχος;

(Σιμ) ἄκουσα, δέσποτ', ἐνέβαλον.

(Κν) βάδιζε δὴ
590 εἴσω.

(Σιμ) τί ποιεῖν δ', εἰπέ μοι, μέλλεις;

(Κν) ἐγώ;

δήσας καθιμήσω σε.

(Σιμ) μὴ δῆτ', ὥ τάλαν.

(Κν) ταύτῳ γε τούτῳ σχοινίῳ, νὴ τοὺς θεούς.

(Γε) κράτιστον, εἴπερ ἔστι παντελῶς σαπρόν.

595 **(Σιμ)** τὸν Δάον ἐκ τῶν γειτόνων ἐγὼ [καλ]ῶ;
(Κν) Δάον καλεῖς, ἀνόσι', ἀνηρηκυῖά [με;
οὖ σοι λέγω; θάττον βάδιζ' εἴσω. [τάλας
ἐγώ, τάλας τῆς νῦν ἐρημίας, [τάλας
ώς οὐδὲ εἰς καταβήσομ' εἰ[ς τὸ φρέαρ· τί γὰρ
ἔτ' ἔστιν ἄλλ';

600 **(Γε)** ἡμεῖς ποριοῦ[μεν ἀρπάγην
καὶ σχοινίον.

(Κν) κακὸν κάκ[ιστά σ' οἱ θεοὶ¹
ἄπαντες ἀπολέσειαν εἴ τι μ[οι λαλεῖς.

(Γε) καὶ μάλα δικ[αίως. εἰ[σ]πεπήδηκεν πάλιν.

ὥ τρισκακοδα[ίμων οὖ]τος· οἶν ζῆ βίον.

605 τοῦτ' ἔστιν εἰλικρ[ινής] γεωργὸς Ἀττικός·
πέτραις μαχόμ[εν]ος θύμα φερούσαις καὶ σφάκον
όδύνας ἐπισπά[τ', ο]ύδεν ἀγαθὸν λαμβάνων.

ἀλλ' ὁ τρόφιμος γὰρ οὐτοσὶ προσέρχεται

ἄγων μεθ' αὐτοῦ τοὺς ἐπικλήτους· ἐργάται

mattock to a rotten bit of thin (580) rope and it went and snapped on me straight away.

Getas: Good!

Simiche: And – oh dear – I've dropped the mattock into the well too, along with the bucket.

Getas: Only one thing left to do then – throw yourself in.

Simiche: And as luck would have it, he's wanting to shift some dung that's lying around inside (585) and he's been rushing about for ages looking for it and shouting – and there's the door. (*Knemon's door opens and the old man storms on stage*)

Getas: Run, you poor thing, run. He'll murder you, old woman. No, rather, you'd better stand up to him.

Knemon: Where's that thieving woman?

Simiche: I didn't mean to drop it in, master.

Knemon: Get (590) inside.

Simiche: What are you going to do? Please tell me.

Knemon: Me? I'm going to fasten you to some rope and lower you in.

Simiche: No, please, don't.

Knemon: That very same piece of rope, by God.

Getas: Just the ticket, if it's completely rotten.

Simiche: Shall I [call] Daos from next door?

Knemon: (595) Call Daos, you unholy wretch, after you've ruined [me]? Didn't I tell you? Get inside and quick about it! (*Simiche rushes inside*) [Oh] my, this lack of any help, it gets me down, [gets me down] like no-one else. I'll go down [the well]. What else can I do?

Getas: [We] can lend you [a hook] (600) and rope.

Knemon: May all [the gods] damn and blast [you] to perdition if [you say] a word [to me]! (*Goes into his house*)

Getas: Serve me right too! He's rushed back [inside] again. Poor old devil! What a life he leads. That's your Attic farmer all over. (605) He wages war on rocks that grow savory and sage, gives himself aches and pains, and gets no profit out of it. (*Sostratos, Gorgias and Daos appear from the left*) But here's young master coming back with his guests in tow. They're farm

έκ τοῦ τόπου τινές εἰσιν. Ὡς τῆς ἀτοπίας.

610 οὗτος τί τούτους δεῦρ' ἄγει νῦν; ἢ πόθεν γεγονώς συνήθης;

Σω. οὐκ ἀν ἐπιτρέψαιμί σοι ἄλλως ποῆσαι. "πάντ' ἔχομεν". ὡς Ἡράκλεις, τούτι δ' ἀπαρνεῖται τίς ἀνθρώπων ὅλως, ἐλθεῖν ἐπ' ἄριστον συνήθους τεθυκότος; εἰμὶ γάρ, ἀκριβῶς ἴσθι, σοὶ πάλαι φίλος πρὶν ἵδειν. λαβὼν ταῦτ' εἰσένεγκε Δᾶε σύ, εἴθ' ἥκε.

Γο. μηδαμῶς μόνην τὴν μητέρα οἴκοι καταλείπων, ἀλλ' ἐκείνης ἐπιμελοῦ ὃν ἀν δέηται· ταχὺ δὲ κάγὼ παρέσομαι.

ΧΟΡΟΥ

620 **Σιμ.** τίς ἀν βοηθήσειεν; Ὡς τάλαιν' ἐγώ. τίς ἀν βοηθήσειεν;

Σικ. Ἡράκλεις ἄναξ. ἔάσαθ' ἡμᾶς, πρὸς θεῶν καὶ δαιμόνων, σπονδὰς ποῆσαι. λοιδορεῖσθε, τύπτετε· οἵμώζετ· ὧς τῆς οἰκίας τῆς ἐκτόπου.

625 (**Σιμ.**) ὁ δεσπότης ἐν τῷ φρέατι.

Σικ. πῶς;

(**Σιμ.**) ὅπως; ἵνα τὴν δίκελλαν ἔξέλοι καὶ τὸν κάδον, κατέβαινε, κατ' ὅλισθ' ἄνωθεν, ὥστε καὶ πέπτωκεν.

(**Σικ.**) οὐ γάρ ὁ χαλεπὸς γέρων σφόδρα;

(**Σιμ.**) οὗτος.

(**Σικ.**) καλά γ' ἐπόησε νὴ τὸν Οὐρανόν. 630 ὡς φιλτάτη γραῦ, νῦν σὸν ἔργον ἐστί.

(**Σιμ.**) πῶς;

(**Σικ.**) ὅλμον τιν' ἢ λίθον τιν' ἢ τοιοῦτό τι ἄνωθεν ἔνσεισον λαβοῦνσα.

(**Σιμ.**) φίλτατε κατάβα.

(**Σικ.**) Πόσειδον, ἵνα τὸ τοῦ λόγου πάθω, ἐν τῷ φρέατι κυνὶ μάχωμαι; μηδαμῶς.

workers from the neighbourhood. How extraordinary! (610) Why's *he* bringing *them* here now, and how's *he* got to know them? (*Departs into the shrine*)

Sostratos: I wouldn't dream of taking no for an answer. 'There's nothing we need!' Heracles, who on earth refuses point blank an invitation to lunch when a friend has had a sacrifice made? (615) And rest assured, I've been a friend of yours a long time – even before I met you in fact. (*He gathers up the mattocks and other tools and hands them to Daos*) Here, take these things inside, Daos, and then come back.

Gorgias: No, on no account leave mother on her own in the house. See to her and anything she needs. I'll be there soon myself. (*Daos goes into Gorgias' house, while Sostratos takes his friend into the shrine*)

Chorus

Act IV

(*Simiche bursts from Knemon's house in a state of panic*)

Simiche: (620) Help, someone, help! Oh mercy me!

Sikon: (*Coming from the shrine*) Lord Heracles! By all the powers that be, let us get on with making our offerings. You insult us, you beat us up. To Hell with the lot of you! What a peculiar set-up!

Simiche: (625) Master's in the well!

Sikon: How come?

Simiche: How? He was going down to get the mattock and the bucket out, and then he slipped while he was at the top, with the result that he's fallen in.

Sikon: Not that very awkward old customer?

Simiche: Yes, him.

Sikon: Heaven, he *has* done well. (630) It's up to you now, my old darling.

Simiche: How?

Sikon: Get a mortar or a rock, or something of that sort and drop it on him from up top.

Simiche: Oh please, climb down.

Sikon: Poseidon! So I can be like the victim in the story? Me fight the dog in the well? No fear!

635	<p>(Σιμ) ὁ Γοργία, ποῦ γῆς ποτ' εῖ;</p> <p>(Γο)</p> <p>τί ἔστι, Συμίχη;</p> <p>(Σιμ) τί γάρ; πάλιν λέγω·</p> <p>ὅ δεσπότης ἐν τῷ φρέατι.</p>	ποῦ γῆς ἐγώ
	<p>Γο.</p> <p>Σώστρατε, ξέξελθε δεῦρ'. ἡγοῦ, βάδις', εἴσω ταχύ.</p> <p>Σικ. εἰσὶν θεοί, μὰ τὸν Διόνυσον. οὐδὲ δίδως λεβήτιον θύουσιν, ιερόσυλε σύ,</p>	
640	<p>ἀλλὰ φθονεῖς· ἔκπιθι τὸ φρέαρ εἰσπεσών, ἵνα μηδ' ὕδατος ἔχης μεταδοῦναι μηδενί. νυνὶ μὲν αἱ Νύμφαι τετιμωρημέναι εῖσ'] αὐτὸν ὑπὲρ ἐμοῦ δικαίως· οὐδὲ εἰς</p>	
645	<p>μάγειρον ἀδικήσας ἀθῷος διέφυγεν. ιεροπρεπῆς πώς ἔστιν ἡμῶν ἡ τέχνη. ἀλλ' εἰς τραπεζοποιὸν ὅ τι βούλει πόει. τί δ'; ἀ]ρα μὴ τέθνηκεν; πάπταν φίλτατον κλάο]υσ' ἀποιμώζει τις. οὐδὲν τοῦτο γε</p>	

about four lines missing

655	δηλονότι καθ[ούτως ἀνιμησ[τὴν ὅψιν αὐτοῦ τιν[οἴεσθ' ἔσεσθαι, πρὸς θεῶν; βεβ[αμ]μένου, τρέμοντος; ἀστείαν. ἐγὼ μὲν ἡδέως ἴδοιμ' ἄν, ἄνδρες, νὴ τὸν Ἀπόλλω τουτονί. ἡμεῖς δ' ὑπὲρ τούτων, γυναῖκες, σπένδετε.
660	εὑχεσθε τὸν γέροντα σωθῆναι—κακῶς, ἀνάπτηρον ὅντα, χωλόν· οὔτω γίνεται ἀλυπότατος γάρ τῷδε γείτων τῷ θεῷ καὶ τοῖς ἀεὶ θύουσιν. ἐπιμελὲς δέ μοι τοῦτ' ἔστιν, ἂν τις ἀρα μισθώσητ' ἐμέ.
665	(ΣΩ) ἄνδρες, μὰ τὴν Δήμητρα, μὰ τὸν Ἀσκληπιόν, μὰ τοὺς θεούς, οὐπώποτ' ἐν τῷμῷ βίῳ εὐκαιρότερον ἄνθρωπον ἀποπεπνιγμένον ἐόρακα—μικροῦ. τῆς γλυκείας διατριβῆς· ὅ Γοργίας γάρ, ὡς τάχιστ' εἰσήλθομεν,
670	

Simiche: (635) (*Looks about, frantic*) Oh Gorgias, where on earth are you?

Gorgias: (*Enters in haste from the shrine*) Where on earth am I? What's the matter, Simiche?

Simiche: What's the matter? I repeat: master's in the well.

Gorgias: (*Turns to the shrine*) Sostratos, come out here! (*To Simiche*) Lead the way; in with you; hurry. (*The three rush into Knemon's house leaving Sikon on stage*)

Sikon: The gods really do exist, by Dionysus. You wouldn't lend (640) a pan to people sacrificing, you sacrilegious wretch. Begrudging it instead. So drink the well dry, now you've fallen in it, so you don't have a drop of water to share with anybody. Today the Nymphs have taken their revenge on him for me – and serve him right. No one (645) crosses a cook and gets away with it scot-free. Our art has an aura of sanctity about it, I suppose. [With] waiters [though] you can do what you like. [What's that?] He's not dead is he? A girl is weeping; she's [crying] for her dearest daddy. But that's nothing (650) [*about four lines are missing, followed by major damage to another three*] (654) It's clear that [...] that's how [they'll haul [him] up. Can you imagine what he'll look like, by God, [...], all wet and shivering? Lovely! By Apollo here, I'd really like to see that, gentlemen. (660) (*Turns to the shrine*) But you ladies had better pour offerings to help them. Pray that the old man's rescue is – bungled, so that he's maimed and crippled. That way he'll be the most docile of neighbours to the god here and to anyone making a sacrifice. That's important to me – (665) if ever I get a booking. (*Goes into the shrine. After a moment Sostratos appears from Knemon's house*)

Sostratos: Gentlemen, by Demeter, by Asclepius, by the gods, I've never in all my life seen a man more conveniently drowned – or near enough. What marvellous fun! (670) You see, the moment we got inside, Gorgias jumped

εὐθὺς κατεπήδησ' εἰς τὸ φρέαρ, ἐγὼ δὲ καὶ
ἡ παῖς ἀνωθεν οὐδὲν ἐποοῦμεν· τί γὰρ
ἐμέλλομεν; πλὴν ἡ μὲν αὐτῆς τὰς τρίχας
ἔτιλλ', ἔκλα', ἔτυπτε τὸ στῆθος σφόδρα,
ἐγὼ δ' ὁ χρυσοῦς, ὡσπερεί, νὴ τοὺς θεούς,
τοορῶς παρεστώς ἐδεύμην γε μὴ ποεῖν

675 ἐγὼ δ' ὁ χρυσοῦνς, ὡσπερεί, νὴ τοὺς θεούς,
τροφὸς παρεστώς, ἐδέομην γε μὴ ποεῖν
ταῦθ', ικέτευον, ἐμβλέπων ἀγάλματι
οὐ τῷ τυχόντι. τοῦ πεπληγμένου κάτω
ἔμελε δ' ἔλαττον ἢ τινός μοι, πλὴν ἀεὶ[·]
ἔλκειν ἔκεινον· τοῦτ' ἐνώχλει μοι σφόδρα.
680 μικροῦ γε, νὴ Δί', αὐτὸν εἰσαπολάλεκα·
τὸ σχοινίον γάρ, ἐμβλέπων τῇ παρθένῳ,
ἀφῆκ' ἵσως τρίς. ἀλλ' ὁ Γοργίας "Αἴλας
ἥν οὐχ ὁ τυχών· ἀντεῖχε καὶ μόλις ποτὲ[·]
685 ἀνενήνοχ' αὐτόν. ὃς ἔκεινος ἔξέβη,
δεῦρ' ἔξελήλυθ· οὐ γάρ ἐδυνάμην ἔτι
κατέχειν ἐμαυτόν, ἀλλὰ μικροῦ [τὴν κόρην]
ἐφίλουν προσιών· οὕτω σφόδρ' ἐγνθεαστική[·]
έρω. παρασκευάζομαι δή—τὴν θύραν
690 ψιφοῦσιν. ὁ ΖεῦΣῶτερ, ἐκτόπου θύέας.
Γο, βούλει τι. Κυνῆμον: εἰπέ μοι

(Kv) τί [δεῖ λέγειν; φαύλως ἔχω.

(Γο) θάρρει.

(Kv) τεθάρ[ρηκ'. ούκέτι
ύμιν ἐνοχλήσει τὸν ἐπίλοιπον γὰ[ρ χρόνον
Κνήμων.

(Γο) τοιοῦτόν ἐστ' ἐρημία κ[ακόν·

695 ὁρᾶς; ἀκαρῆς νῦν παραπόλωλας ἀρτίως
τηρούμενον δὴ τηλικοῦτον τῷ βίῳ
ἥδη καταζῆν δεῖ.

(Κν) χαλεπῶς μὲν οἶδ' ὅτι
ἔχω, κάλεσον δέ, Γοργία, τὴν μητέρα.

(Γο) ως ἔνι μάλιστα. τὰ κακὰ παιδεύειν μόνα
700 έπισταθ' ήμας ως ἔσικε.

θυγάτριον,
βιούλει μ' ἀναστῆσαι λαβοῦσα;

Σω. μακάριε
ἄνθρωπε.

straight down into the well, while the girl and I up above did nothing. Well, what could we do? Only she began tearing her hair out, weeping, and beating her breast a lot. (675) And there was I, precious fool, standing beside her like a nursemaid, by God, begging her not to take on so, pleading with her, all the while gazing at her like a statue that's out of this world. As for the injured fellow below, I couldn't have given a damn about him, apart from (680) hauling away at him all the time – that was a real nuisance to me. I almost lost him into the well, by God; for in gazing at the girl I let go the rope – oh, three times or so. That Gorgias, though, was a veritable Atlas. He held on and in the end has managed (685) to get him to the top. Once he had extricated himself, I came out here. I couldn't control myself any longer – I almost went up to [the girl] and kissed her. That's how [madly] in love I am. In fact I'm prepared – (690) but they're at the door. (*Knemon's door opens and the old man is brought out on a couch with Gorgias and the girl at his side*) Zeus Saviour, what an extraordinary [sight]!

Gorgias: Is there anything you want, Knemon? You have only to ask.

Knemon: What [can I say]? I'm not at all well.

Gorgias: Cheer up!

Knemon: I am cheered up! Knemon won't be a nuisance to you any more in the future.

Gorgias: That's the [trouble] with isolation. (695) Don't you see? You came within an inch of being killed just now. A man of your age should live out his life now with someone to look after him.

Knemon: I know I'm in a bad way, but call your mother, Gorgias.

Gorgias: Right away. Only trouble has the capacity to teach us, (700) so it seems. (*Goes into his house*)

Knemon: Daughter dear, would you mind giving me a hand and helping me up?

Sostratos: (*Aside*) Lucky man!

(Kv) τί παρέστηκας ἐνταῦθ', ἄθλιε;

about five lines missing

708 Ιεσοις ἐβουλόμην
Μυρ]ρίνη καὶ Γοργία,
710 ε. []ον προειλόμην
οὐκ ἵσως [].κ[]ι[]ν οὐδ' ἀν εἰς δύναιτο με
τοῦτο μεταπεῖσαί τις ὑμῶν, ἀλλὰ συγχωρήσετε.
Ἐν δ' ἵσως ἡμαρτον δόστις τῶν ἀπάντων φόμην
αὐτὸς αὐτάρκης τις εἶναι καὶ δεήσεσθ' οὐδενός.
νῦν δ' ίδων ὁξεῖαν οὖσαν ἄσκοπόν τε τοῦ βίου
τὴν τελευτήν, εὗρον οὐκ εὖ τοῦτο γινώσκων τότε.
δεῖ γὰρ εἶναι—καὶ παρεῖναι—τὸν ἐπικουρήσοντ' ἀεί.
ἀλλὰ μὰ τὸν "Ἡφαιστὸν—οὕτω σφόδρα διεφθάρμην ἐγὼ
τοὺς βίους ὄρῶν ἐκάστους τοὺς λογισμούς {θ'} ὃν τρόπον
715 πρὸς τὸ κερδαίνειν ἔχουσιν—οὐδέν" εὔνουν φόμην
ἔτερον ἐτέρῳ τῶν ἀπάντων ἀν γενέσθαι. τοῦτο δὴ
ἐμποδὼν ἦν μοι. μόλις δὲ πεῖραν εἶς δέδωκε νῦν,
Γοργίας, ἔργον ποίσας ἀνδρὸς εὐγενεστάτου·
720 τὸν γὰρ οὐκ ἐῶντά {τ' α}γύτὸν προσιέναι {καὶ} τῇ θύρᾳ,
οὐ βοηθήσαντά {τ' α}γύτῳ πώποτ' εἰς οὐδὲν μέρος,
οὐ προσειπόντ', οὐ λαλήσανθ' ἡδέως, σέσωχ' ὅμως.
ὅπερ ἀν ἄλλος καὶ δικαίως· "οὐκ ἔᾶς με προσιέναι·
οὐ προσέρχομ· οὐδὲν ἡμῖν γέγονας αὐτὸς χρήσιμος·
οὐδ' ἐγὼ σοὶ νῦν." τί δ' ἐστί, μειράκιον; ἐάν {τ'} ἐγὼ
725 ἀποθάνω νῦν—οἴομαι δέ, καὶ κακῶς ἵσως ἔχω—
ἄν τε περισωθῶ, ποοῦμαι σ' ὑόν, ἢ τ' ἔχων τυγχάνω
πάντα σαντοῦ νόμισον εἶναι. τήνδε σοι παρεγγυῶ·
ἄνδρα δ' αὐτῇ πόρισον. εἰ γὰρ καὶ σφόδρ' ὑγιαίνοιμ· ἐγὼ,
αὐτὸς οὐ δυνήσομ· εύρειν· οὐ γὰρ ἀρέσει μοί ποτε
730 οὐδὲ εἰς. ἀλλ' ἐμὲ μέν, {ἄν ζῶ}, ζῆν ἔαθ' ὡς βούλομαι·
τᾶλλα πρᾶττ' αὐτὸς παραλαβών. νοῦν ἔχεις σὺν τοῖς θεοῖς·
κηδεμῶν εἰ τῆς ἀδελφῆς εἰκότως. τοῦ κτήματος
ἐπιδίδου {σὺ} προΐκα τούμον διαμετρήσας {θ'} ἥμισυ,
735 τὸ δ' ἔτερον λαβὼν διοίκει κάμε καὶ τὴν μητέρα.
ἀλλὰ κατάκλινόν με, θύγατερ. τῶν δ' ἀναγκαίων λέγειν
πλείον' οὐκ ἀνδρὸς νομίζω· πλὴν ἐκεῖνό γ' ἴσθι, παῖ—

Knemon: (*To Sostratos*) What are you standing there for, idiot? [five lines are missing followed by major damage to another four in the course of which Gorgias returns bringing his mother] (708) I wanted [...Myr]rhine and Gorgias [...] (710) I deliberately chose [...] and none of you could change my mind on this. You'll just have to let me have my own way on it. One thing, perhaps, I did get wrong, in thinking I was the one person in the world who could be self-sufficient and would never need anyone's help. (715) Now, though, that I've seen death can be sudden and without warning, I've come to realise that I was mistaken before. There always needs to be someone to lend a hand – someone close by. But then, by Hephaistos – and this is the magnitude of the mistake I made, when I looked at people's various lifestyles and saw how their calculations (720) were directed towards personal advantage – I didn't think there could be a soul alive who gave a damn for anyone else. That was my stumbling block. But now one person has managed to prove the contrary by acting in a spirit of true generosity – Gorgias. After all, I was the man who didn't let him anywhere near my front door, (725) never lent him a hand in any way, didn't wish him a good day, didn't direct a friendly word to him. Yet all the same he's saved my life. Another man might well have said – and with perfect justice– 'You won't let me anywhere near you, so I'm staying away. You've not been any help to us, so I won't be any to you now'. (*To Gorgias, who is looking abashed at the praise*) What's the matter, boy? Whether I (730) die now – and I think I may since it seems I'm in a bad way – or whether I recover, I'm adopting you as my son. Consider everything I have your own. I entrust my daughter here to your care. Find a husband for her. Even if I made a complete recovery, I couldn't find one. No-one will ever satisfy me. (735) But if I do survive, let me live as I want. As for the rest, you take over and manage things. You've got sense, thank God. You're your sister's natural guardian. Divide my estate in two and give half as a dowry. Keep the other half yourself and look after your mother and me. (740) (*He turns to his daughter*) [But] help me down again, daughter. (*To Gorgias again*) I don't think a man should say [more] than he needs to, though you ought to understand this one point, my

ὑπὲρ ἐ]μοῦ γὰρ βούλομ' εἰπεῖν ὀλίγα σοι καὶ τοῦ τρόπου.
 εἰ τοιοῦτοι πάντες ἡσαν, οὕτε τὰ δικαστήρια
 ἦν ἄν, ο]ῦθ' αὐτοὺς ἀπῆγον εἰς τὰ δεσμωτήρια,
 745 οὕτε π]όλεμος ἦν, ἔχων δ' ἄν μέτροι' ἔκαστος ἥγαπα.
 ἀλλ' ἵσως ταῦτ' ἔστ' ἀρεστὰ μᾶλλον· οὕτω πράττετε.
 ἐκποδῶν ὑμῖν <ό> χαλεπὸς δύσκολός τ' ἔσται γέρων.
 (Γο) ἀλλὰ δέχομαι ταῦτα πάντα. δεῖ δὲ μετὰ σοῦ νυμφίον
 ὡς τάχισθ' εὐρεῖν <τιν> ἡμᾶς τῇ κόρῃ, σοὶ συνδοκοῦν.
 750 Κν. οὗτος, εἴρηχ' ὅσ' ἐφρόνουν σοι· μὴ 'νόχλει, πρὸς τῶν θεῶν.
 Γο. βούλεται γὰρ ἐντυχεῖν σοι—
 (Κν) μηδαμῶς, πρὸς τῶν θεῶν.
 (Γο) τὴν κόρην αἰτῶν τις—
 (Κν) οὐδὲν ἔτι <τοιοῦτό> μοι μέλει.
 (Γο) ὁ <σε> συνεκσώσας.
 (Κν) δ ποῖος;
 (Γο) οὔτοσί· πρόελθε σύ
 (Κν) ἐπικέκαυται μέν. γεωργός ἔστι;
 (Γο) καὶ μάλ', ὡς πάτερ.
 755 οὐ τρυφῶν οὐδ' οἶος ἀργὸς περιπατεῖν τὴν ἡμέραν
].γενοστα[
].δίδου πόει του[
 [Κν] εἰσκ]υκλεῖτ' εἴσω με.
 (Γο) καὶ[
 ἐπιμ]ελοῦ τούτου.
 (Σω) τὸ λο[ιπὸν] ἐγγυᾶν[
 760 τὴν] ἀδελφήν.
 (Γο) ἐπανέ[νεγ]κε ταῦτα, [Σ]ώστ[ραθ], οἵς σε δεῖ.
 [Σω] οὐδὲν ὁ πατὴρ ἀντερεῖ [μοι].
 (Γο) τοιγαροῦν ἔγωγέ σοι
 ἐγγυῶ δίδωμι πάντων τῶν θεῶν ἐναντίον
 ενεγκεινος † δίκαιον ἔστι π.[.]θη, Σώστρατε.
 οὐ πεπλασμένῳ γὰρ ἥθει πρὸς τὸ πρᾶγμ' ἐλήλυθας,
 765 ἀλλ' ἀπλῶς, καὶ πάντα ποιεῖν ἡξίωσας τοῦ γάμου
 ἔνεκα· τρυφερὸς ὧν δίκελλαν ἔλαβες, ἔσκαψας, πονεῖν
 ἥθέλησας. ἐν δὲ τούτῳ τῷ μέρει μάλιστ' ἀνὴρ
 δείκνυτ', ἔξισοῦν ἐαυτὸν ὅστις ὑπομένει τινὶ
 εὐπορῶν πένητι· καὶ γὰρ μεταβολὰς οὗτος τύχης
 770 ἐγκρατῶς οἴσει. δέδωκας πείραν ίκανὴν τοῦ τρόπου.
 διαμένοις μόνον τοιοῦτος.

boy. I want to tell you a few things [about] myself and my character. [If] everyone were [like me], [there'd be] no need for law courts, and people wouldn't haul one another off to prison; (745) there'd be [no] wars, and everyone would be satisfied with having enough to live on. But then, perhaps the way things are is more to your taste. Please yourselves. This cantankerous and bad-tempered old man won't get in your way.

Gorgias: Well, I accept all that, but with your help we've got to find the girl a husband as soon as possible, if you agree.

Knemon: (750) Look, I've told you what I think. Don't bother me, for God's sake.

Gorgias: Someone wants to have a word with you...

Knemon: For goodness sake, no!

Gorgias: He's asking to marry the girl.

Knemon: That's no longer any concern of mine.

Gorgias: It's the man who helped to save you.

Knemon: Who?

Gorgias: Here he is. (*To Sostratos*) Step forward.

Knemon: Well, he's certainly been in the sun. Is he a farmer?

Gorgias: Very much so, Father. (755) He's no dandy or the type to stroll about idly all day [*virtually a whole line is missing*] give do [...]

Knemon: Wheel me inside.

Gorgias: And [...] take care of him. (*The old man, his wife and the girl go indoors*)

Sostratos: It only remains [for you] to betroth (760) [your] sister [to me].

Gorgias: You'd better consult [your family] on this, [Sostratos].

Sostratos: My father won't say no.

Gorgias: Well then, in the sight of heaven I betroth the girl to you and give her into your care, [as] is right [and proper], Sostratos. You've approached this affair with no pretence of being anything other than what you are; (765) you've been totally open, and you were ready to turn your hand to anything for the sake of marriage. You've been used to a life of luxury, but even so you took a mattock, did a stint of digging, and were willing to get your hands dirty. That's the way a man shows his true worth – when he's prepared, despite his wealth, to put himself on a par with the poor. Such a person will bear changes of fortune (770) with equanimity. You've given proof enough of your character. Only see you stay like that.

(Σω) πολὺ μὲν οὖν κρείττω[ν ἔτι.
ἀλλ' ἐπαινεῖν αὐτὸν ἐστι φορτικόν τι πρᾶγμ' ἵσως.
εἰς καλὸν δ' ὄρῳ παρόντα τὸν πατέρα.

(Γο) Καλλιππίδης
ἐστὶ σοῦ πατήρ;

(Σ ω) πάνυ μὲν οὖν.
(Γο) νὴ Δία, πλούσιός γ' ἀνήρ,
775 <καὶ> δικαίως <γ', ώς> γεωργὸς ἄμαχος.
ΚΑΛΛΙΠΠΙΔΗΣ ἀπολέλειμμ' ἵσως.
<οἱ δὲ> καταβεβρωκότες δὴ τὸ πρόβατον φροῦδοι πάλαι
εἰσὶν εἰς ἄγρον.

Γο. Πόσειδον, ὁξυπείνως πως ἔχει.
αὐτίκ' αὐτῷ ταῦτ' ἐροῦμεν;

(Σω) πρῶτον ἀριστησάτω
πραότερος ἔσται.

(Κα) τί τοῦτο, Σώστρατ'; ἡριστήκατε;
780 <Σ ω> ἀλλὰ καὶ σοὶ παραλέιπται. πάραγε.

(Κα) τοῦτο δὴ ποῶ.
Γο. εἰσιών αὐτῷ λαλεῖ <νῦν>, εἴ τι βούλει, τῷ πατρὶ
κατὰ μόνας.

(Σω) ἔνδον περιμενεῖς, οὐ γάρ;
(Γο) οὐκ ἔξερχομαι
ἔνδοθεν.

(Σω) μικρὸν διαλιπὼν παρακαλῶ τοίνυν <σ'> ἐγώ.

ΧΟΡΟΥ

Σω. οὐχ ὡς ἐβουλόμην ἄπαντά μοι, πάτερ,
785 οὐδ' ὡς προσεδόκων γίνεται παρὰ σοῦ.
(Κα) τί δέ;
οὐ συγκεχώρηχ'; ᾧς ἐρᾶς σε λαμβάνειν
καὶ βούλομαι καί φημι δεῖν.

(Σω) οὕ μοι δοκεῖς.
(Κα) νὴ τοὺς θεοὺς ἔγωγε, γινώσκων ὅτι
νέῳ γάμος βέβαιος οὗτο γίνεται
790 ἐὰν δι' ἔρωτα τοῦτο συμπεισθῇ ποεῖν.

Sostratos: I hope to get much better [still]. Self-praise, though, is perhaps a vulgar exercise. (*Kallippides is seen approaching from the right*) But here's my father coming right on cue.

Gorgias: Your father's Kallippides?

Sostratos: Yes indeed.

Gorgias: He's a rich man, by God, (775) and justly so, since he's a first-class farmer.

Kallippides: I suppose I'm too late. They'll have eaten the sheep and gone back to the farm long ago.

Gorgias: Poseidon, he looks ravenous! Shall we give him the news here and now?

Sostratos: Let him have his lunch first; he'll be in a better mood.

Kallippides: What's all this, Sostratos? Have you had lunch?

Sostratos: (780) Yes, but there's some left for you. In you go.

Kallippides: That's what I am doing. (*Enters the shrine*)

Gorgias: You go in now and talk to your father on your own, man to man, if that's what you want.

Sostratos: You'll wait inside, yes?

Gorgias: I'll not set foot outside.

Sostratos: Right, then I'll call for you in a little while. (*Gorgias goes into his house, Sostratos into the shrine*)

Chorus

Act V

(*Sostratos and Kallippides emerge from the shrine*)

Sostratos: Your reaction to all this, father, (785) isn't what I wanted or what I expected.

Kallippides: What? Haven't I given my consent? I'm perfectly willing for you to marry the girl you love – indeed I say you should.

Sostratos: That's not the impression you're giving me.

Kallippides: For Heaven's sake, yes it is, since I'm well aware that marriage is made all the more stable for a young man (790) if he's prompted into undertaking it by love.

(Σω) ἔπειτ' ἐγώ μὲν τὴν ἀδελφὴν λήψομαι
τὴν τοῦ νεανίσκου, νομίζων ἄξιον
ἡμῶν ἐκεῖνον· πῶς δὲ τοῦτο νῦν σὺ φῆς,
οὐκ ἀντιδώσειν τὴν ἐμήν;

(Κα) αἰσχρὸν λέγει[ς].

795 νύμφην γὰρ ἄμα καὶ νυμφίον πτωχοὺς λαβεῖν
οὐ βούλομ', ίκανὸν δ' ἐστὶν ἡμῖν θάτερον.

(Σω) περὶ χρημάτων λαλεῖς, ἀβεβαίου πράγματος.
εἰ μὲν γὰρ οἶσθα ταῦτα παραμενοῦντά σοι
εἰς πάντα τὸν χρόνον, φύλαττε, μηδενὶ¹
800 τοῦ σοῦ μεταδιδούς· ὃν δὲ μὴ σὺ κύριος
εἴ, μηδὲ σαυτοῦ τῆς τύχης δὲ πάντ' ἔχεις,
μή τι φθονοίης, ὡς πάτερ, τούτων τινί.
αὕτη γὰρ ἄλλῳ, τυχὸν ἀναξίῳ τινί,
παρελομένη σοῦ πάντα προσθήσει πάλιν.

805 διόπερ ἐγώ σέ φημι δεῖν, ὅσον χρόνον
εἴ κύριος, χρῆσθαι σε γενναίως, πάτερ,
αὐτόν, ἐπικουρεῖν πᾶσιν, εὐπόρους ποεῖν
ώς ἂν δύνῃ πλείστους διὰ σαυτοῦ. τοῦτο γὰρ
ἀθάνατόν ἐστι· καν ποτε πταίσας τύχης,

810 ἐκεῖθεν ἔσται ταύτο τοῦτο σοι πάλιν.
πολλῷ δὲ κρείττον ἔστιν ἐμφανῆς φίλος
ἢ πλοῦτος ἀφανῆς, ὃν σὺ κατορύξας ἔχεις.
Κα. οἶσθ' οἶόν ἐστι, Σώστραθ'. ἀ συνελεξάμην
οὐ συγκατορύξω ταῦτ' ἐμαυτῷ—πῶς γὰρ ἂν; —
815 σὰ δ' ἐστί. βούλει περιποήσασθαί τινα
φίλον δοκιμάσας· πράττε τοῦτ' ἀγαθῆ τύχη.
τί μοι λέγεις γνώμας; † πόριζε βάδιζε †
δίδου, μεταδίδου· συμπέπεισμαι πάντα σοι.

⟨Σ ω⟩ ἐκών;

(Κα) ἐκών, εὖ ἵσθι· μηδὲν τοῦτό σε
ταραττέω.

(Σω) τὸν Γοργίαν τοίνυν καλῶ.

Γο. ἐπακήκο· ὑμῶν ἐξιῶν πρὸς τῇ θύρᾳ
ἄπαντας οὓς εἱρήκατ' ἐξ ἀρχῆς λόγους.
τί οὖν; ἐγώ ⟨σε⟩, Σώστρατ', εἰναι μὲν φίλον
ὑπολαμβάνω σπουδαῖον ἀγαπῶ τ' ἐκτόπως,
825 μείζω δ' ἐμαυτοῦ πράγματ' οὔτε βούλομαι
οὗτ' ἂν δυναίμην, μὰ Δία, βουληθεὶς φέρειν.

Sostratos: So I can marry the young man's sister on the understanding that he [won't disgrace] us. How then can [you] now [refuse] to give him mine in return?

Kallippides: What you're saying is out of the question. (795) I've no wish to take on two penniless in-laws at one go. One is quite enough for us.

Sostratos: You're talking about money, an unstable commodity. If you know you'll have it for ever, then guard it and (800) don't share what you have with anyone. But when it's something you don't have total control over and when everything you have is on loan from Chance, not held in your own right, don't begrudge anyone a share, Father. Chance may take it all away from you and bestow it in turn on someone else who perhaps doesn't deserve it. (805) So, as long as you do have charge of it, Father, I say you yourself should use it generously, help everyone, and enrich as many people as you can by your own efforts. Such action never dies, and if by chance you ever fall on hard times, (810) it will ensure you the same treatment in return. A true friend is far better than hidden wealth you keep buried away.

Kallippides: You know how it is, Sostratos. The wealth I've amassed I won't take with me to the grave. How could I? (815) It's yours. You've proved your man and want to make him your friend. Well, go ahead and good luck to you. Why moralise to me? Off you go and do it. Hand it over, give him a share. You've totally convinced me.

Sostratos: You're quite sure?

Kallippides: Quite sure. You can take it for certain. Don't let it cause you any (820) concern.

Sostratos: Then I'll call Gorgias.

Gorgias: (*Appears from his doorway*) I overheard all your conversation right from the start, when I was at the door on the way out. Well, I reckon you're a good friend, Sostratos, and I like you a lot, (825) but I don't want to take on things that are too big for me and, by God, I couldn't do it even if I wanted to.

(Σω) οὐκ οἶδ' ὅ τι λέγεις.

(Γο) τὴν ἀδελφὴν τὴν ἐμὴν
δίδωμι σοι γυναῖκα, τὴν δὲ σὴν λαβεῖν—
καλῶς ἔχει μοι.

(Σω) πῶς καλῶς;

(Γο) οὐχ ἡδύ μοι
830 εἶναι τρυφᾶν ἐν ἀλλοτρίοις πόνοις δοκεῖ,
συλλεξάμενον δ' αὐτόν.

(Σω) φλυαρεῖς, Γοργία.

οὐκ ἄξιον κρίνεις σεαυτὸν τοῦ γάμου;

(Γο) ἐμαυτὸν εἶναι κέκρικ' ἐκείνης ἄξιον,
λαβεῖν δὲ πολλὰ μίκρ' ἔχοντ' οὐκ ἄξιον.

835 Κα. νὴ τὸν Δία τὸν μέγιστον, εὐγενῶς γέ πως
πα[ράδοξ]ος εἰ.

(Γο) πῶς;

(Κα) οὐκ ἔχων βούλει δοκεῖν
ἔχειν· ἐπειδὴ συμπεπεισμένον μ' ὀρᾶς
πάρειχ]ε. τούτῳ μ' ἀναπέπεικας διπλασίως.

840 <Γ ο> ἥμαρτον] ὃν πένης {τις} ἀπόπληκτός θ' ἄμα
ὅσ' ἐλπί]δ' ὑποδείκνυσιν εἰς σωτηρίαν.

(Σω) καλῶς· τὸ λοιπόν ἔστιν ήμīν ἐγγυᾶν.

(Κα) ἀλλ' ἐγγυῶ παίδων ἐπ' ἀρότῳ γνησίων
τὴν θυγατέρ' ἥδη, μειράκιον, σοὶ προῖκά τε
δίδωμ' ἐπ' αὐτῇ τρία τάλαντ'.

(Γο) ἐγὼ δέ γε

845 ἔχω τάλαντον προῖκα τῆς ἑτέρας.

(Κα) ἔχεις;
μὴ δῆς σὺ λίαν.

(Γο) ἀλλ' ἔχω τὸ χωρίον.

<Κ α> κέκτησ' ὅλον σὺ, Γοργία. τὴν μητέρα
ἥδη σὺ δεῦρο τὴν τ' ἀδελφὴν μετάγαγε
πρὸς τὰς γυναῖκας τὰς παρ' ήμīν.

(Γο) ἀλλὰ χρή.

850 (Σω) τὴν νύκτα [

πάντες μεν[το]ὺς γάμους
ποήσομεν. κ[αὶ τὸν] γέροντα, [Γορ]γία,
κομίσατε δεῦρ'. ἔξει τὰ δ[έον]τ' ἐνταῦθ' ἵσως
μᾶλλον παρ' ήμīν.

(Γο) οὐκ ἐθελήσει, Σώστρατε.

Sostratos: I don't understand what you mean.

Gorgias: I give you my sister to be your wife, but as to marrying yours – thank you, but.

Sostratos: Why the 'but'?

Gorgias: I don't think it's right for me (830) to live in luxury by other people's hard work, but only by what I've earned myself.

Sostratos: You're talking nonsense, Gorgias. Don't you think you're worthy of the marriage?

Gorgias: In personal terms I reckon that I'm worthy of her, but not of getting a fortune when I have so little.

Kallippides: (835) God Almighty, your stand on principle is somewhat [unexpected].

Gorgias: How so?

Kallippides: You've nothing, and yet you want people to think [you're well off]. Since you see I'm won over, [give in yourself]. By your attitude you've convinced me twice over.

Gorgias: [Yes, I was wrong]: a combination of poverty and total amazement (840) [at things that] offer [the prospect] of security.

Sostratos: [Good!] All that remains for us is to formalise the betrothals.

Kallippides: Well then, I hereby betroth my daughter to you, young man, for the procreation of legitimate offspring, and I settle on her a dowry of three talents.

Gorgias: (845) And I have a talent as dowry for the other girl.

Kallippides: You have? Don't overstretch yourself.

Gorgias: But I have the farm.

Kallippides: Keep it all yourself, Gorgias. Now, bring your mother and sister over here to our womenfolk.

Gorgias: By all means.

Sostratos: (850) The night [...] all of us [...] we'll solemnise the weddings. [And] bring [the] old man here, Gorgias. He'll probably get what he [needs] better here with us.

Gorgias: He won't want to, Sostratos.

Sostratos: (855) Persuade him.

Gorgias: I will if I can. (*He goes into Knemon's house*)

Sostratos: We really should have a fantastic drinks party now, Dad, and the women can make a night of it.

Kallippides: Quite the reverse. *They'll be doing the drinking, and we'll be on night-shift – of that I'm certain. But I'll go and get things (860) ready for you all.*

Sostratos: Yes, do. (*Kallippides goes into the shrine. Sostratos turns to the audience*) A wise man should never completely despair of any project. There's no goal can't be achieved with diligence and hard work. I'm living proof of it. In a single day I've achieved a marriage (865) no one would ever have thought at all possible. (*Gorgias appears from Knemon's house bringing his mother and step-sister*)

Gorgias: Come along quickly now.

Sostratos: This way. (*Sostratos leads the women to the door of the shrine and calls to his mother inside*) Mother, make these ladies welcome. (*He turns to Gorgias*) Knemon not here yet?

Gorgias: Why, he begged me to take the old woman as well, so that he could be completely alone by himself.

Sostratos: What an indomitable (870) character!

Gorgias: That's him all over.

Sostratos: Well, forget him. Let's go.

Gorgias: Sostratos, I'm shy with women in the same –

Sostratos: Nonsense! In you go. You've got to think of all this as family now. (*Sostratos and Gorgias enter the shrine. After a moment Simiche comes out of Knemon's house addressing the old man inside*)

Simiche: I'm off too, by Artemis. (875) You can lie there on your own. You sorry creature. [They] wanted [to take] you to the shrine, but *you* said no. [Something] really dreadful will happen [to you] again, by the two goddesses, far worse than what you're suffering now. (*As she turns from the house, out of the shrine comes Getas*)

Getas: I'll go and see here [how he is]. (*The musician who accompanied the chorus begins to play*)

αὐλεῖ.

880 τί μοι προσαυλεῖς, ἄθλι' οὗτος; οὐδέπω σχολή [μοι.
πρὸς τὸν κακῶς ἔχοντα πέμπουσ' ἐνθαδί μ'. ἐπίσχες.
Σιμ. καὶ παρακαθήσθω γ' εἰσιών αὐτῷ τις ἄλλος ύμῶν.
ἔγὼ δ' ἀποστέλλουσα τροφίμην βούλομαι λαλῆ[σαι
αὐτῇ, προσειπεῖν, ἀσπάσασθαι.

(Γε) νοῦν ἔχεις· βάδιζε.

885 τοῦτον δὲ θεραπεύσω τέως ἐγώ. πάλαι δέδοκται
τ[ούτο]ν λαβεῖ[ν] τὸν καιρόν, ἀλλὰ διαπον[εῖν ἔδει με.
]ετει καὶ τῶν β[

οὕπω δυνησ[]ι· μάγειρε
Σίκων, πρόελ[θε δ]εῦρό μοι [σὺ θᾶττο]ν. ὁ Πόσειδον,
οἴαν ἔχειν οἷμ[αι δι]ατριβήν.

(Σικ) σύ μ[ε κα]λεῖς;

(Γε) ἔγωγε.

τιμωρίαν [βούλ]ει λαβεῖν ὅν ἀρτίως ἔπασχες;

(Σικ) ἔγὼ δ' ἔπασχ[ον ἀ]ρτίως; οὐ λαικάσει φλυαρῶν;

(Γε) ὁ δύσκολος [γέρ]ων καθεύδει μόνος.

(Σικ) ἔχει δὲ (δὴ) πῶς;

[Γε] οὐ παντάπασιν ἄθλιως.

(Σικ) οὐκ ἄν δύναιτο γ' ἡμᾶς

895 τύπτειν ἀναστάς;

(Γε) οὐδ' ἀναστῆναι (γάρ), ὡς ἐγῶμαι.

(Σικ) ως ἡδὺ πρᾶγμά μοι λέγεις. αἰτήσομ' εἰσιών τι·

ἔξω γὰρ ἔσται τῶν φρενῶν.

(Γε) *(τί δ' ἄν,)* τὸ δεῖνα, πρῶτον

ἔξω προελκύσωμεν αὐτόν, εἴτα θέντες αὐτοῦ

κόπτωμεν οὕτω τὰς θύρας, αἰτῶμεν, ἐπιφλέγωμεν;

900 ἔσται τις ἡδονή, λέγω.

(Σικ) τὸν Γοργίαν δέδοικα

μὴ καταλαβὼν ἡμᾶς καθαίρῃ.

Γε. θόρυβός ἔστιν ἐνδον,

πίνουσιν. οὐκ αἰσθήσετ' οὐδείς. τὸ δ' ὅλον ἔστιν ἡμῖν

ἄνθρωπος ἡμερωτέος· κηδεύομεν γὰρ αὐτῷ,

οἰκεῖος ἡμῖν γίνετ'· εἰ δ' ἔσται τοιοῦτος αἰεί,

905 ἔργον ὑπενεγκεῖν.

Music

(880) What are you playing that instrument at me for, you wretched creature? [I've got] no time for you yet. They've sent me off here to that injured fellow, so stop it.

Simiche: Yes, someone else can go in and sit with him – one of you lot. I want to have a chat with mistress before she goes, talk to her, kiss her good-bye.

Getas: Quite right too. In you go. (885) I'll look after *him* in the meantime myself. (*Simiche goes into the shrine*) [I've been on the look-out] for getting a chance [like this] for some time, but [I had] all the work to do [...] and the [...] I'll not yet be able [...]. (*He calls into the shrine*) Cook Sikon, come out here, [quick]! (*Aside*) Poseidon, (890) what fun I think we've got!

Sikon: (*Emerging from the shrine*) You calling me?

Getas: Yes. Do you [want] to get your own back for when he got stuck into you just now?

Sikon: When he got stuck into me just now? Bugger off, you and your nonsense!

Getas: That [old] misery-guts is asleep, all on his own.

Sikon: How is he?

Getas: Not totally done in.

Sikon: He couldn't (895) get up and thump us, could he?

Getas: He couldn't even get to his feet, if you ask me.

Sikon: That's music to my ears! I'll go in and ask for something. He'll go wild!

Getas: But what if we – ah – first drag him outside, then put him down here, knock at his door, ask for things, and get him all worked up? (900) There'll be some fun in it, I can tell you.

Sikon: It's Gorgias I'm afraid of – in case he catches us and gives us a thrashing.

Getas: With all their drinking there's a racket going on inside. Nobody'll notice. At all events we've got to tame the man. We're related to him; he's one of the family. If he goes on like this forever, (905) we'll have our work cut out putting up with him.

(Σικ) πῶς γὰρ οὖ; λαθεῖν μόνον ἐπιθύμει
αὐτὸν φέρων δεῦρ' εἰς τὸ πρόσθεν. πρόαγε δὴ σύ.

(Γε) μικρὸν
πρόσμεινον, ἵκετεύω σε· μή με καταλιπὼν ἀπέλθης.

(Σικ) καὶ μὴ ψόφει, πρὸς τῶν θεῶν.
(Γε) ἀλλ' οὐ ψοφῶ, μὰ τὴν Γῆν.
εἰς δεξιάν.

(Σικ) ίδού.

(Γε) θὲς αὐτοῦ. νῦν ὁ καιρός.
(Σικ) εἰέν·
έγὼ προάξω πρότερος. ἦν. καὶ τὸν ὥνθμὸν σὺ τήρει.
(παῖ), παιδίον, παῖδες (καλοί), παῖ, παιδί·.

910 (Κν) οὔχομ', οἵμοι.
(Σικ) παῖδες καλοί, παῖ, παιδίον, (παῖ), παῖδες.
(Κν) οἴχομ', οἵμοι.
(Σικ) τίς οὗτος; ἐντεῦθέν τις εἰ;
(Κν) δηλονότι. σὺ δὲ τί βούλει;
(Σικ) λέβητας αἴτοῦμαι παρ' ὑμῶν καὶ σκάφας.
(Κν) τίς ἂν με
στήσειν ὄρθον;

915 (Σικ) ἔστιν ὑμῖν, ἔστιν ως ἀληθῶς.
καὶ τρίποδας ἐπτὰ καὶ τραπέζας δώδεκ'· ἀλλά, παῖδες,
τοῖς ἔνδον εἰσαγγείλατε· σπεύδω γάρ.
(Κν) οὐδέν ἔστιν.
(Σικ) οὐκ ἔστιν;
(Κν) ἀλλ' ἀκήκοας μυριάκις.
(Σικ) ἀποτρέχω δή.
Κν. ὡ δυστυχῆς ἐγώ. τίνα τρόπον ἐνθαδὶ προήχθην;
920 τίς μ' εἰ]ς τὸ πρόσθε κατατέθηκεν;
(Σικ) ἄπαγε δὴ σύ.
(Γε) καὶ δή.
παῖ, παιδίον, γυναῖκες, ἄνδρες, παῖ, θυρωρέ.
(Κν) μαίνει,
ἄνθρωπε· τὴν θύραν κατάξεις.

Sikon: You can say that again. Just take care not to attract attention when you're bringing him out here in front. You lead the way.

Getas: Hang on a bit, please. Don't go off and leave me to it.

Sikon: And for Heaven's sake don't make a noise.

Getas: But I'm not making a noise, for Earth's sake. (*They go into Knemon's house and reappear after a moment dragging the old man out on a couch*)

Over to the right.

Sikon: There you are.

Getas: Put him down here. Now's our chance.

Sikon: Right. (910) I'll lead off – OK? – and you mark the beat. (*He goes over to Knemon's door and begins knocking*) Slave! Hey Slave! Nice slaves! Slave! Slaves!

Knemon: Oh this is murder!

Sikon: Nice slaves! Slave! Hey slave! <Slave>! Slaves!

Knemon: Oh this is murder!

Sikon: Who's this? Are you from this place?

Knemon: Obviously. What do you want?

Sikon: I want pans from you folk, and some bowls.

Knemon: (*Trying to get up*) Who'll get me (915) to my feet?

Sikon: You've got one, you really have. And seven stands and twelve tables. Anyway, slaves, pass the request on to those inside. I'm in a hurry.

Knemon: I haven't got any.

Sikon: You haven't?

Knemon: I've told you a thousand times.

Sikon: Then I'll be off. (*He goes to join Getas standing in the background enjoying the spectacle*)

Knemon: Oh dear me! How have I been brought out here? (920) [Who]'s put [me] down in front of the house?

Sikon: (*To Getas*) Off you go then.

Getas: OK: (*He goes over to Knemon's house and knocks loudly at the door*) [Slave!] Hey slave! Ladies! Gentlemen! Slave! Doorkeeper!

Knemon: You're mad, fellow. You'll break the door down.

(Γε) δάπιδας ἐννέ' ἡμῖν
χρήσα]τε.

(Κν) πόθεν;

(Γε) καὶ παραπέτασμα βαρβαρικὸν ὑφαντόν
λεπτὸν] ποδῶν τὸ μῆκος ἑκατόν.

(Κν) εἴθε μοι γένοιτο
ίμαξ] ποθεν. γραῦ. ποῦ στιν ἦ γραῦς;

(Γε) οὐδὲν βαδίζω
θύραν;

(Κν) ἀπαλλάγητε δῆ. γραῦ. Σιμίχη. κακόν σε
κακῶς ἄπαντες ἀπολέσειαν οἱ θεοί. τί βούλει;
(Σικ) κρατήρα βούλομαι λαβεῖν χαλκοῦν μέγαν.

(Κν) τίς ἂν με
στήσειεν ὄρθον;

(Γε) ἔστιν ὑμῖν, ἔστιν ως ἀληθῶς
τὸ παραπέτασμα, παππία.

(Κν) μὰ τὸν Δί'.
(Σικ) οὐδ' ὁ κρατήρ;

(Κν) τὴν Σιμίχην ἀποκτενῶ.
(Σικ) κάθους σὺ μηδὲ γρύζων.
φεύγεις ὅχλον, μισεῖς γυναῖκας, οὐκ ἐδὲ κομίζειν
εἰς ταῦτα τοῖς θύουσι σαυτόν· πάντα ταῦτα ἀνέξει.
οὐδὲὶς βοηθός σοι πάρεστιν. πρᾶς σαυτὸν αὐτοῦ.

935 (Κν) ἄκουε δ' ἔξῆς πάντα τα[...][...]τισ[
]αγκας οὐδὲ τὴν[
]ον αἱ γυναῖκες. [
]παρ' ὑμῶν.
τῇ σῇ γυν]αικὶ τῇ τε παιδὶ [περιβ]ολαὶ τὸ πρῶτον
φιλή]ματ· οὐκ ἀδῆς διατριβή τις αὐτῶν.
940 μικ]ρὸν δ'] ἀπωθεν ηύτρεπιζον συμπόσιον ἐγώ τι
τοῖς ἀνδράσιν τούτοις—άκούεις; μὴ κάθευδε.
(Γε) μὴ γάρ.
(Κν) οἵμοι.
(Σικ) τί δ'; οὐ βούλει παρεῖναι; πρόσ[εχε] καὶ τὰ λοιπά.
σπουδὴ γὰρ ἦν· ἔστρωννυν χαμαὶ στιβάδα· τραπέζας
ἔγωγε—τοῦτο γὰρ ποεῖν ἐμοὶ προσῆκ'—άκούεις;
945 μάγειρος ὃν γὰρ τυγχάνω, μέμνησο.
(Γε) μαλακὸς ἀνήρ.

Getas: [Lcnd] us nine rugs.

Knemon: Impossible!

Getas: And a [fine] oriental brocade curtain a hundred feet long.

Knemon: I wish I could find (925) [a strap] somewhere. Woman! Where is that old woman?

Getas: Should I try some other door?

Knemon: Clear off! (*Shouts towards his house*) Woman! Simiche! (*To Getas*) May all the gods damn and blast you for your trouble! (*Sikon comes to join Getas*) What do you want?

Sikon: I want a big bronze wine-bowl.

Knemon: (*Trying to get up*) Who'll help me to my feet?

Getas: You've got one, you really have, (930) Dad – the curtain that is.

Knemon: No, by God, I haven't!

Sikon: Not even the wine-bowl?

Knemon: I'll kill Simiche.

Sikon: Sit there and don't chunter. You shun company; you loathe womenfolk; you won't let us take you to join the people sacrificing. You'll have to put up with all this – there's no one here to help you. So grind your teeth there (935) and listen to what I have to say [...] nor the [...] the ladies from your place. First of all [there were] embraces [and kisses] for [your] wife and daughter. They were having a lovely time. (940) A [short] distance away I was getting a drinks party ready for the men here. You listening? Don't go to sleep!

Getas: Indeed no!

Knemon: Oh dear!

Sikon: What? Don't you want to be there? Pay attention to the rest of the story. There was bustle everywhere. They were spreading a mattress on the ground; I was seeing to the tables – that's my job, after all. Are you listening? (945) I'm a cook, as it happens – just you remember that.

Getas: The man's weakening.

(Σικ) ἄλλος δὲ χερσὸν Εὔιον γέροντα πολιὸν ἥδη
ἔκλινε κοῖλον εἰς κύτος, μειγνύς τε νάμα Νυμφῶν
ἐδεξιοῦτ' αὐτοῖς κύκλῳ, καὶ ταῖς γυναιξὶν ἄλλος.
ἢν δ' ὡσπερεὶ 'ς ἄμμον φοροίς· ταῦτα μανθάνεις σύ;
καὶ τις βραχεῖσα προσπόλων εὐήλικος προσώπου
ἄνθος κατεσκιασμένη χορείον εἰσέβαινε
ρύθμιδὸν μετ' αἰσχύνης δόμοῦ μέλλουσα <καὶ> τρέμουσα,
ἄλλη δὲ συγκαθῆπτε ταύτη χεῖρα κάχορευεν.

(Kv) μὴ πρὸς θεῶν.

ούκοῦν φέρωμεν εἴσω
⟨Γε⟩
ἢδη σε;

⟨K v⟩ τί ποήσω;

$\langle \Gamma \varepsilon \rangle$ χόρευε δὴ σύ.

(Kv) φέρετε. κρείττον
ἵσως ὑπομένειν ἔστι τάκει.

(Γε) νοῦν ἔχεις. κρατοῦμεν.
ῳ καλλίνικοι. πᾶν Δόναξ, σύ τ' ὁ Σίκων,
αἴρεσθε τοῦτον, εἰσφέρετε. φύλαττε δὴ
σεαυτόν, ώς ἔάν σε παρακινοῦντά τι
λάβωμεν αὐτις, οὐδὲ μετρίως ἵσθ' ὅτι
χρησόμεθά σοι τὸ τηνικάδ'. ίώ, ἐκδότω
στεφάνους τις ἡμῖν, δᾶδα.

(Σικ) τουτονὶ λαβέ.

965 ⟨Γ ε⟩ είλεν. συνησθέντες κατηγωνισμένοις
ήμιν τὸν ἐργάδη γέροντα, φιλοφρόνως
μειράκια, παιδες, ἄνδρες, ἐπικροτήσατε.
ἡ δ' εὐπάτειρα φιλόγελώς τε παρθένος
Νίκη μεθ' ήμῶν εὐμενῆς ἔποιτ' ἀεί.

Sikon: Someone else was decanting some venerable old vintage into a hollow jar by hand, and mingling it with a Naiad's rill gave the men all round a toast. Someone else did the same for the ladies – it was like pouring water onto sand – get it? (950) And one of the maids who was the worse for drink shaded the bloom of her youthful face and began the rhythmical beat of a dance – hesitating and trembling out of embarrassment. Another joined hands with her and danced too.

Getas: (*Attempting to get Knemon to his feet*) Come along, dance. On your feet – we'll help you, even if you have been through something dreadful.

Knemon: (955) What are you after now, you wretches?

Getas: No, come along. On your feet – we'll help. (*They haul him up and begin to dance*) My, you are a clumsy one!

Knemon: No, for Heaven's sake!

Getas: Shall we take you inside then?

Knemon: Oh, what shall I do?

Getas: Come on, dance!

Knemon: Take me in, then. Perhaps it's better to put up with things there.

Getas: Now you're being sensible! We've won! Hooray! (*Shouts towards the shrine*) Slave Donax, you too, Sikon, (960) lift him up and carry him inside. (*To Knemon*) And you just watch yourself. If we catch you causing any trouble in future, we'll deal with you then in no uncertain manner – you can be sure of that. Hey, someone give us garlands and a torch.

Sikon: (*To Knemon as he dumps a garland on his head*) Here, take this one.

Getas: (965) (*Addressing the audience as the others enter the shrine*) Well now, if you've enjoyed our victory over this old nuisance, give us your kind applause, young men, boys, gentlemen. And may that merry maid, Victory, who comes from a noble line, attend us with her favour always. (*Exits*)

Apparatus Criticus

Hypothesis

1. μέν, ἥν Bingen, Pfeiffer, μονην B
6. λεγοι in margin of B, ποει in main text
10. ἔχειν Lloyd-Jones, ερων B, ἐκών Georgoulis, γέρων Pfeiffer, ἔραν V. Martin

Didascalia

Δημογένους V. Martin, διδυμογενης B
σκαφευς B, Σκαρφεύς V. Martin

Characters

Σιμίχη Marzullo, Σιμικη B

Text

10. ούδενί Diano, Lloyd-Jones, ουδεν B
16. τότε many, ποτε B
26. αὐτόν V.Martin, αυτον B, αύτοῦ Photiades, αύτοῦ Lloyd-Jones
42. ἥκοιντ' V.Martin, ἐλθόιντ' Diano, Mette
43. φίλο]υ V.Martin, δουλο]υ Webster, ἄλλο]υ Peck, cīτ' ὅ]υ Siegmann, καὶ πο]υ Diano
44. ἔρωτ'] Bingen, αὐτῆς] V.Martin
- 45-7. Suppl. V. Martin
48. συγκ[υνηγέτη]ν many
49. σ[υγκοινουμ]ένους V.Martin, αύτοὺς...σ[υμβαλουμ]ένους J.Martin, σ[υννοουμ]ένους Fraenkel
50. V. Martin, σνταυθαπα[]θεραν B, ἐιθέριδε πᾶς δ' ἐλευθερῶν Ammonius Diff. 202 Nickau
53. ḥ Kraus, ḥ V.Martin
85. τί δὲ V.Martin, τί δὰ Gallavotti, τιδ'αι^ε B
88. ḥ many, ḥn Sandbach
89. ἐνθαδ]l Jacques
90. ἔπεμπ[ες ὡ θεοί Page
92. ἄπαντας V.Martin Πράκλεις Handley
93. τί; πεπαρώνηκε. δεῦρο assigned to Pyrrhias by Sandbach [παραφρονῶν many
94. ἐξώλης ἄρα Handley
95. ἀπολο[ίμην· ἔχε] many
96. λ[έγειν V.Martin, λ[αλεῖν Quincey
101. περιφθειρόμενον ἀχράδας, ḥ Sandbach
102. Χα]ιρ, Πυ]ρρ, or Σωστρ in margin of B
110. <σύ> many <καὶ> βῶλον Fraenkel
114. ταύτη μ' ἐκάθαιρε Handley, ἐκάθαιρέ μ' αὐτῇ Arnott, εκάθαιρεταύτην B

116. τι Β, τε Zuntz, Quincey
 122-3 ἀνήμερόν...γέρων assigned to Chaireas by Bingen
 138. τὴν ἐπιβολὴν V.Martin, τὴν προσβολὴν Diano
 140-150. Parts of these lines are preserved in H, in the case of 140-2 & 150 the middles, for 143-9 the beginnings
 140. μαστιγία Ritchie σ- or δηδικη[H, εηδικηκα B
 141. κακῶς ἐπό[εις Ritchie
 142. κλέπτων] Arnott, ἔλθων] Lloyd-Jones, οὐ μὰ Δί'] ἔκλεπτον Sandbach, who assigns the whole statement to Pyrrhias
 143-5. The assignment of parts is uncertain. Dicola occur after ουτοσι and βελτιστε in B. In H there is no dicolon after βελτιστε, but tentative marginal traces of Πυρρη at 143. Jacques assigns αὐτός; to Sostratos, ύπάγω to Pyrrhias, βέλτιστε...λαλεῖ to Sostratos, and 145-6 to Chaireas, in the last of these following V. Martin
 146. Paragraphus, and dicolon after ήν; but unless Chaireas or Pyrrhias is retained on stage any change of speaker in 147 is unlikely. λέγειν δὲ τουτονί; V.Martin, λέγει[σ μοι ορ σὺ τουτονί; Kassel, London seminar (*BICS* 6 (1959) 61-72), λέγειν δὲ τῷδε ξην; Kraus
 147. βλέπειν μοι many
 164. τοῦτο Barrett, Thiersfelder, τοιουτο B
 168. τυπτησεις B
 169-74. Parts of line endings preserved by H
 171. χαλεπαίνεις van Groningen
 173. Λεώ Koumanoudis, λεώ B, τὸ τῶν Λεώ Wycherley
 177. Dicolon after συνέδριον but no paragraphus
 185. <πᾶν> Diano, <τάχος> Lloyd-Jones, <γοῦν> Barigazzi
 193. πρίοσέταξε V.Martin μοι many, πρίοσίπε μοι Barigazzi
 194. ἔξιων B, εἰσιών Zuntz [τέρας Barigazzi, [τρέμω Peck, [τί φῶ Page, [τί δρῶ Barrett
 195. κακ[ῶς πάνυ Kassel, κάκιστα δὴ Barrett, κακῆν V.Martin
 196. Possible dicolon after ἐκείνην in B, μάτ[ην λαλεῖν Gallavotti, μὰ τ[ῶ οcw V.Martin
 197. λη[πτέον Barrett, λῆψιμαι V.Martin
 198. ἄ[ρα Foss, Turner, ἄ[μα many
 199. δῆψις αὐτίκα Shipp, δεοῦνται θέλης many
 200. ὕδρειαν many, χύτραν V.Martin
 201. ὅ[νυσον δέ Barigazzi, ὅ[νυσας γε Webster
 203. Suppl. Barrett
 213-14. Dicolon after πατρός and κακοδαιμων, paragraphus in 214, Πυρριας in margin corrected by Grassi
 230. Πανιστάς van Groningen, Lloyd-Jones, παιανιστας B
 235. <Δᾶ> Eitrem, <τόνδ> Lloyd-Jones
 240. ἔτι μέλει Robertson, Handley, επιμελει B
 241. ἐμῆ[σ] Lloyd-Jones, ειμη B, ήμῆ[ν] many, ἐμοιγ' Winnington-Ingram
 244. αὔτη] many
 245. δνειδο[ς V.Martin, ἐπιμελέ[σ] Jacques

246. Suppl. V.Martin
 κόψωμεν Kassel εὔδηλον Barigazzi, ἔλωμεν Austin

247. λάβῃ Roberts κρέμα many

249. ἔχει ζυγομαχῶν V.Martin, ἔξω or ἔξει van Groningen, ἔχεις Diano,
 ἔξεις Lloyd-Jones

251. φρονεῖν Kraus, φέπειν Kassel

252. οἵ τιν φίλοις Handley, οἱδ' οὐδὲ εἰς Diano, οἱρῶ σαφῶς Winnington-Ingram

263-72, 283-90. partly preserved by O8

279. λαμβάνειν V.Martin, λαμβανεῖ B

284-7. Stobaeus *Ecl.* III 22, 19

288. σοὶ τι many, τισοὶ B

298. Suppl. many

299. βραχίν τι μου many, βραχίέα μου Shipp

300. [σοὶ V.Martin, [μοὶ many

301. πρόσεχε δή V.Martin, πρῦν μαθεῖν Sandbach

302. ἐνθαδί many

303. εἴρηκας many, ἐνόμισας Kraus, J.Martin

304. πλὴν van Groningen, ποτέ Bingen, Diano

321. δρῶν Fraenkel, who gives the whole line to Gorgias

345. διαλέγει Browning, cf. Aristaenetus II, 17, διατελεῖ B

346.. Suppl. many

347. Suppl. V.Martin

348. Suppl. many

349. οὐκ, εἰ λάβοιμι Sandbach, οὐκ ἀν λάβοιμι...κόρην; many

350. δψει δέ (or σύ), νῦν ἀν Post, δψει δ' ἐὰν σὺ Lloyd-Jones, εῖσει δὲ καὶ σὺ Jacques

351. αὐτὸν] παρατή Fraenkel, ἀνπερ] παραστῆς many

352. Suppl. many

353. περὶ τοῦ...<τοῦ> Webster, ἐγώ περὶ] Blake

354. ὕδοιμι καὶν Blake, Post, ὕδοιμ' ἀν...<μάλ> ἀσμενος Barrett

355. Suppl. V.Martin

356. Suppl. Lloyd-Jones

357. Suppl. many

359. ὡς τᾶν V.Martin, οταν B

361. Blake, βαδίζειντοιμος:οιλεγεις B, βαδίζειν <εῖμ> ἔτοιμος οἱ λέγεις V.Martin

363-5. τι οὖν...χλανίδα; assigned to Gorgias by V.Martin, Jacques

365-70. ταῖς...πένηθ' assigned to Gorgias by V.Martin

378. απέσωσας assigned to Daos by Lloyd-Jones and apparently B which places dicolon after δός, (Δα.) απέσωσά σ' London seminar

387. δειδισαμένη Sandbach, δεδεισαμενη B, δεδιδαγμένη V.Martin, δεδιξαμένη Bingen

396. V. Martin, ἀποσπάτ' Dedoussi, αποσπαιδ' B

398. δὴ γέγονε Barber, δηγαγον B

402-5. Suppl. V.Martin.

406. [νῦν] Sandbach, [δρῶ] Jacques, ἔγ[ωγ' ἄν;] Diano ταῦτ' ἔρεισον δεῦρ' V.Martin, ερεισονταυταδευρο B
 409. ευθυς[...].ιδ' B
 422. θύειν many, θυσειν B
 430. Γετας in margin; 430-1, 432-4, 436-7, 438-4 lassigned to Mother by Ritchie
 438. γαρ:ταλαιν' B
 441. ποῦ...σύ assigned to Getas by many
 445. α[ῦ]ται Stoessl, α[.].αρπαροικουσ B, ἀ[ὲ]ι παροικοῦσ' Lloyd-Jones
 447-53. ώς...καταπίνουσι Athenaeus 146 e-f
 449-51. δὲ λιβανωτὸς...<ἐπι>τεθέν Porphyrius *De Abstinentia* II 147N
 451-3. τὴν δσφῦν...τάλλα Clemens Alexandrinus *Stromateis* VII 6
 452-7. Line beginnings preserved by B5
 452. δτι ἔστι' B, δστά τὰ ἄβρωτα Clemens Alexandrinus
 453. καταπίνουσι Athenaeus, ἀναλίσκουσι Clemens Alexandrinus
 454. [ποητέ]ον Blake, [τηρητέ]ον many, [όρατέ]ον Page
 456. ἐπιλέλη[σθ]οι Zuntz, επιλελη[..]αι B, ἐπιλέλη[σθ]αι Kamerbeek, Turner
 483. λάβω V.Martin, λαβων B
 484-9. Parts of line endings preserved by B5
 488. σκατοφάγως V.Martin, καταφαγ'ως B, σκατοφάγ' ώς Barigazzi
 494. πατέρα many, πατερ B πάππα[ν λέγω (or) καλῶ many
 495. Suppl. many
 496. [νεώτερος Sandbach, [τις ἔξιν Shipp, [τις φίλτατον Shipp, [τις ή, καλῶ Thiersfelder, [ἢ τις πένης Lloyd-Jones, [δέ τοῦτον αὖ Diano κρεμάνν[υσθ'] ἀξιοι V.Martin, δ' ἐκκρεμανν[ύοισθε δή] Arnott καλεῖν Winnington-Ingram, καλεῖς Kraus, παῖ· [φλήναρος Arnott Suppl. Barrett
 500. π[α]τί τι τοῦτ' Handley, π(ῶς; τί τοῦτ' Barigazzi, Kassel
 523. κυνηγετῶν Quincey, κυνηγετησων B, κυνηγέτης Sandbach
 528. ἔπαιον Sandbach aster ενέπαιον Blake, εγαιπλειον B
 541. ἐῶμεν V.Martin, εασομεν B
 542. Suppl. Lloyd-Jones
 543-7. Suppl. many
 548. δέχομαι Kraus φέρω, πλύνω Barber, Kraus, πολυνωφέρω B
 549. κιεράμια, νή τοιυτοιί Arnott, τ'ἀρ[τίδια νή τοιυτοιί Kraus, ταῦτα, ναὶ μὰ τοιυτοιί Jacques, τὰ κιρέα, τηρῶ τοιυτοιί Lloyd-Jones
 550. [γεγονώ]ς V.Martin, [εἰμι πρὸ]ς Barrett ὅνος many, ολος B
 555. μητηρ[.]αλαι B
 557. γ' Suppl. Lloyd-Jones
 559. γάρ, ἐλθῶν Sandbach, παρελθων B
 577. βουλομένη many, βουλομενου B
 592-3. Assigned to Getas by Webster; no dicolon after τάλαν (591), no paragraphus or dicolon in 592. 592 assigned to Knemon, 593 to Getas by many
 594. Suppl. V.Martin

595. [με many, ἀνόσια γ' εἰρηκυῖα [σύ Jacques.
596-7. Suppl. Winnington-Ingram
598. Suppl. Handley
599. ἀρπάγην Shipp
600. Suppl. Gallavotti, Page
601. Suppl. Fraenkel
602. Suppl. many
605. σφάκον V.Martin, σκαφον B
606. ἐπισπᾶτ' Lloyd-Jones, επιστα[B
612. πάντ' ἔχομεν assigned to Gorgias by Webster, ὁ Πράκλεις assigned to Getas by Ritchie. No paragraphus or dicola in B
616. Δᾶε, σύ Gallavotti, δεσυ B
628. σφοδραι B for σφοδραι
629. οὗτος assigned to Simiche by Kassel, Thiersfelder. B has no dicolon in 628, no paragraphus or dicolon in 629
633. καταβαι B for καταβα: no paragraphus
635. V. Martin, πουτισποιει:πουποτ'ειμιγησεγω B.
638. ήγου...assigned to Simiche by Mette, paragraphus and dicolon after δευρ' in B
641. εἰσπισσών Arnou, εκπισσων B
644. Suppl. V.Martin
644-6. οὐδὲ...τέχνη Athenaeus IX 383f
647. Suppl. Webster
648. τί δ'; ἄρα Bingen, ἀλλ' ἄρα many
649. κλάσιονσ' many, καλο]ῦσ' Lloyd-Jones
655. ἀνιμήσουσι many
657. βεβ[α]μένου Maas, βεβ[ρεγ]μένου Barrett
687. Suppl. V.Martin
688. ἐ[νθαστικῶς many, ἐ[ιμιανῶς ἐγω Fraenkel, ἐξέστηκα καὶ Thiersfelder, εἴπερ τίς ποτε Webster
689-90. Suppl. V.Martin
691. τί [δει λέγειν; Arnou, [βούλομαι; Szemerényi, [σοι λέγω; Maas
692. τεθαρρηκ' Barrett, οὐκέτι V.Martin, οὐδαμῶς Jacques
693. γὰρ χρόνον many
694. Suppl.V.Martin
698-700. Paragraphus but no dicolon in 698, ὡς...ἔσικς assigned to Gorgias by many
703-7. Two fragments possibly relevant to the gap here:
 1. Julian *Misopogon* 342a: οὕτω μὲν οὖν ἐγὼ καὶ ἐν Κελτοῖς,
κατὰ τὸν τοῦ Μενάνδρου Δύσκολον αὔτὸς ἐμιαυτῷ πόρους
προστίθην, 'So that is how even among the Gauls, to quote Menander's
Dyskolos, "I used to impose labours on myself."
 2. Stobaeus *Ecl.* IV 53,5: ἥδυ τ' ἀποινῆσκεν ὅτῳ ζῆν μὴ πάρεσθ
ώς βούλεται, 'Death is sweet to a man who can't live as he wishes.'
Fr. 2 assigned to *Dyskolos* by Handley & Luria

711. οὐκ ἴσως only a possible restoration. Other letters in the line-centre exist only as fragments of lower portions, δικλαῖον Quincey

713. δστις Winnington-Ingram, οτι B, δτι γε many

715. ἀσκοπόν V.Martin, ασκαπτον B

724-5. ἐῶντά <τ' α>ύτὸν...βοηθήσαντά <τ' α>ύτῷ many, εωντ'αυτον...βοηθησαντ'αυτω B, ἐώνθ' ἔσαντὸν...βοηθήσανθ' ἔσαντῷ Fraenkel, <και> τῆ Goold, <δὴ> τῆ Diano, τ' ήμη Maas, <πρὸς> τὴν θύραν Arnott

727. δπερ ἀν V.Martin, οπεραν B, εἰπ' ἀν Lloyd-Jones, έτερ' ἀν Eitrem ἄλλος many, αλλως B

730. ίσως a correction in B, οιον in original text, οῶς Diano

731. περισωθῶ Kassel, περιω B

733. ύγιαίνουμ' Kraus, London seminar υπαίνειν B

735. <ἀν ζῶ> Zuntz, <οὔτως> V.Martin, <ηδη> Kraus

740. Suppl. Diano, Fraenkel
πλείον] many

742. ύπερ ἔμοῦ Lond., περὶ βύου V.Martin

743. εὶ τοιοῦτοι Sandbach, Shipp

744-5. Suppl. V. Martin

752. Suppl. Mette

753. πρόσλοις σύ assigned to Knemon by Diano, to Gorgias by many. Paragraphus, and dicola before and after

754. καὶ μάλ', ὃ πάτερ assigned to Sostratos by Handley. Possible dicolon after πάτερ

757. προσδίδου πόσι τε Barrett

758. εἰσκυκλεῖτ' many

759. [έμοι σε δὲ Arnott *exempli gratia*

760. [Σ]ώστιραθ', οἵς σε δὲ Sandbach, ὃς διεῖ, [τῷ πατρί Arnott. Only vestigal remains of many letters

761. [μοι] V.Martin

763. B. No satisfactory emendation

767. τωμερει B, Ιωιγεν[O, τῷ γένει Arnott

769. μιταβολὰς V. Martin, μιταβολης B, μιταβολήν Page τύχης V.Martin

771. Suppl. Bingen, Kassel, [έγῳ many, [δοκῶ Diano

775. <και>...<γ', ὃν> V.Martin, <ώς> van Groningen

776. Suppl. Gallavotti

781. <νῦν> many, <σύ γ> V.Martin, λαλήσεις Handley

791-93. Suppl. V.Martin

794. αἰσχρὸν λέγεις assigned to Sostratos by J.Martin. Dicolon before

797-812. Stobaeus Ecl. III 16,14

798. παραμενοῦντά Stobaeus, περιμενουντα B

800. τοῦ σοῦ Kapsomenos, τουτου B, τούτων Jacques ὃν δὲ μὴ σὺ κύριος B, αὐτὸς ὃν δὲ κύριος Stobaeus

801. εῖ, μηδὲ σαυτοῦ B, εὶ δὲ μὴ σαυτοῦ Stobaeus

802. μή τι many, μητε B, τι ἀν Stobaeus

804-10. Damaged section of B restored from Stobaeus

804. παρελομένη Stobaeus, αφελομενη B
οιόν ἔστι Mette, οιος B, οιός είμι V.Martin

813. ποριζε [ποριζ] βαδιζε B, πόριζε πόριζε δή V.Martin, πόριζ' ὅτω
θέλεις van Groningen, πόριζε, <Σώστρατε> Arnott, βάδιζε <ταῦτα
νῦν> London seminar, πόρισον· βάδιζε· καὶ Kraus, πόριζε· νοῦν
ἔχεις Handley

817. 819. No paragraphus or dicolon in 818. εκων:εκωνευισθι B, πάντα σοι
έκων. (Σω) ἔκων; <Κα> εῦ ἴσθι Sandbach

830. τρυφᾶν ἐν many, τρυφαινειν B δοκεῖ many, δοκω B

834. πολλὰ μίκρ' V.Martin, μικραπολλα B

836. πα[ράδοξ]ος Bingen, πα[ράλογ]ος Sandbach, πα[ράκοπ]ος Barigazzi

837. ἔχειν] V.Martin, πλουτεῖν] sugg. Ireland, τρυφᾶν] Arnott, ἀγαπᾶν] J.Martin, μὴ δεῖσθι] Thiersfelder

838. πάρειχε Sandbach, αύτῷ δὲ τούτῳ J.Martin, Post, λόγῳ δὲ Webster
839. ἥμαρτον] Arnott <τις> many, <γάρ> Sandbach

840. δσ' Webster ἐλπί]δ' Barrett τις ἐλπί]δ' Arnott, τοῦτ' ἐλπί]δ' J. Martin

841. καλῶς τῇ Barigazzi, ...δοκεῖ <Σω.> τῇ Jacques, νικᾶς· τῇ Lloyd-Jones, ὑπέρευ· τῇ Blake

846. μὴ δῷς σὺ Arnott, Quincey, μηδαυσο B (Γο) ἀλλ' ἔχω. <Κα> τὸ δὲ
χωρίον V. Martin

850. [ταύτην κωμάσωμεν ἐνθαδί Arnott

851. μέν[οντες· αὔριον δὲ τοὺς V.Martin

852-3. Suppl. V.Martin

855. δυνωμ[..]δει B

860-3. οὐδενὸς...ἀπαντ' Stobaeus Ecl. III 29,45-6

860. χρὴ πράγματος Stobaeus, χρηματος B

876. Suppl. V. Martin

877. Suppl. Page, Webster

878. <καὶ> Lloyd-Jones εὐ, πά[vu Blake, εὐπα[θεῖν Webster, εὖ πέ[σοι
Kraus

879. Suppl. V. Martin

880. Suppl. many

881. ἐπιστῆς Kassel

884. αὐτῇ Kassel, ταυτῃ B

885. Suppl. many

886. Suppl. many

889. [σὺ θάττο]ν V.Martin, [κάκουσο]ν Post

895. <γάρ> V.Martin

896. Paragraphus at beginning of line; dicolon seen by some at end

897. <τι δ' ἄν> Handley

903. ήμερωτέος Kassel, ημερωτερος B

905. ἐπιθύμει V.Martin, επιθυμου B, προθυμοῦ ορ προμηθοῦ many

906. μικρον: B

910. ἦν V.Martin, μη B, ὡν Arnott σὺ V. Martin, ευ B

911. Deleted by Barrett, Page, <καλοί> many, <καλῶ> V.Martin

914. σκάφας Handley, σφακον B, σκάφην Marzullo

918. Suppl. Mette, <οὐκ> V.Martin

920. Suppl. Handley, Page, ἀπαγε δὴ σύ assigned to Knemon by V.Martin; dicolon before

921. Suppl. V. Martin

923. Suppl. Barrett

924. Suppl. Diano, Foss, λινοῦν Handley, δίδοτε ορ καινὸν Sandbach

925. Suppl. Gallavotti, λίθος Kassel

930. (Κν) μὰ τὸν Δτ' Fraenkel, Quincey, παιδιον B, πατρίδιον Barigazzi, παππία, πατρίδιον. <Κν.> οὐδ' ὁ κρατήρ. Sandbach

931. κάθου Arnott, καθευδε B <σὺ> Sandbach, μη<δὲ> Gallavotti, Lloyd-Jones

932. μισεῖς γυναικας, V. Martin, γυναικασμισεις B, γυναικα μισεῖς Kassel, Mette

934. αὐτοῦ many, αυτοι B, αὐτός Maas

937. ἐπεὶ παρῆλθον αἱ γυναικες [έιθαδ' αἱ] παρ' ὑμῶι Handley, Arnott

938. τῇ σῇ γυναικὶ V.Martin [περιβ]ολαὶ Quincey

939. φιλήματ' Quincey, ἡσαν φιλήματ' Jacques, καὶ δεξιώματ' Kraus

940. Suppl. Bingen, Marzullo ἄπωθεν Sandbach, ανωθεν B

941. Change of speaker after μὴ γάρ suggested by Sandbach. No dicolon follows in B.

942. <τι δ'; οὐ> Kassel

943. ἐστρώννυον χαμαὶ στιβάδα Arnott, ἐστρώννυον στιβάδας χαμαὶ Barigazzi, ἐστρώννυτο στιβὰς χαμαὶ Jacques, εστρωννυτο[α]μαστιβας B,

945. μεμνησοι B, for μεμνησο: Paragraphus at beginning of line; possible dicolon after ἀνήρ

950. βραχεῖσα London seminar, βρεχεισα B

952. <καὶ> V.Martin

955. τί ποτ' ἔτι Householder, Marzullo, τυπτcti B <σὺ> V.Martin

958. κρατοῦμεν many, κρατου B

959. σύ τ' ὁ Σίκων Lloyd-Jones, Σικωνσυγε B, Σίκων, Σύρε Maas

965. συνησθέντες V.Martin, ευησθεντες B

Commentary

Summary of Plot

The *Hypothesis*, or summary of the plot, is attributed by the papyrus to Aristophanes of Byzantium, one of the foremost scholars of Alexandria, who is known to have composed prose summaries of dramatic texts in the 3rd–2nd centuries BC. The ascription, however, is now universally rejected (Pfleiffer 190–2, Handley 1965, Sandbach 1973, Jacques *ad loc.*, J. Martin 32). Not only is it in verse, but the patent inaccuracies it contains are hardly worthy of a scholar of Aristophanes' stature. Rather, his name was evidently regarded as a convenient peg on which to hang this fabrication, which contains the following errors:

- 5 made an approach...hand:** At no point in the play is Sostratos able to make a positive approach to the old man. When the two first meet Sostratos' nerve collapses and he can only give vent to weak excuses for his presence outside Knemon's house. Later, his resolve to knock at the old man's door is deflected by the intervention of Gorgias, and his attempt to make a good impression on Knemon by working on Gorgias' land comes to nothing. Even the opportunity to interact with him after the accident down the well is minimised by the emphasis placed upon the exchange between Knemon and his step-son. In consequence the statement that follows – that Knemon 'resisted' Sostratos' offer – is similarly invalid.
- 6 he didn't know what to say:** i.e. Gorgias, whose doubts were rather that he could be of any help in Sostratos' quest for the girl's hand in marriage.
- 8 quickly had Sostratos as his rescuer:** It is one of the most emphatic features of the play that Sostratos contributes less to the action than virtually any other character.
- 9 He became reconciled to his wife:** This banal result may be supposed from the fact that in handing over his farm to Gorgias Knemon instructs him to take care of both himself and the young man's mother (731–2, 737–9), but it is nowhere to be found in the text.
- 10 gave Sostratos the girl:** Knemon in fact hands over to Gorgias responsibility for finding the girl a husband (733–5).
- 11 He accepted Sostratos' sister for Gorgias:** This arrangement is initiated by Sostratos and made without any reference to Knemon.

Production Note

Unlike the *Hypothesis* the *Didascalia* or production note may actually stem from Aristophanes of Byzantium, who produced such contextual notes for tragedy. Indeed the information given here may derive ultimately from the official records in Athens.

Lenaea: This was one of the Athenian dramatic festivals, and took place in the month Gamelion (January). As such it lacked the status of the City Dionysia festival held later in the year when travel was once more feasible and when there might well be non-Athenian visitors to the city in the audience. The Lenaea also gave greater prominence to comedy, with five comic poets competing, each presenting a single play (Pickard-Cambridge 1968, 25–42).

Demogenes: An emendation for the papyrus reading *didymogenes*, and almost certain. It dates the play to 317–6 BC, making *Dyskolos* an early work written only some 5 years or so after the playwright's first production, *Orge*, which some ancient authorities say also won first prize. All this places the playwright in his mid-20s when *Dyskolos* was produced. A slight problem is injected into the dating in that the *Marmor Parium* places Menander's first victory in the archonship of Demokleides, i.e. 316–5 BC, but the discrepancy may be accounted for by assuming that the source referred to a victory at the more prestigious City Dionysia.

Aristodemos of Scaphae: The actor is not otherwise known, but as protagonist he will have filled the most important role in the play, i.e. Knemon, and may have had other parts as well (see Introduction: *The Actors*). Scaphae was a small settlement in Boeotia, so insignificant – if it existed at all in Menander's day (the population having been evacuated to Thebes at the beginning of the Peloponnesian war in the fifth century) – that many emend to Skarpe (Skarpheia) near Thermopylae, which produced the actor Lycon, active in the 320s, and the poet Philodamos.

Characters

The list gives the order in which the characters appear in the play but omits any mention of the mutes involved at various stages in the action: Plangon and Parthenis (who enter with Sostratos' mother at 430), Gorgias' mother (who is on stage at 708–58 during Knemon's *apologia* and fleetingly at 866–7), and Donax (who helps carry Knemon into the shrine at the end of the play). Similarly omitted is any reference to Sostratos' mother, whose lines at 430–41 are given to Getas in the papyrus.

Of the names assigned many are clearly part of the stock repertory of New Comedy and are found elsewhere, if not always attached to the same type of character. Chaereas, for instance, appears again in *Aspis*, where he is a young man in love, and later in Terence's play *Eunuchus*. Sostratos recurs as a young man in Menander's *Dis Exapaton*. Pyrrhias is found in *Perinthia* and *Sikyonios*, and as Byrrhia in Terence's *Andria*. Of all the characters in the play Knemon is the only one whose name lacks a precedent in either drama or real life, though it is found later in Aelian, Lucian and Heliodorus, who no doubt adopted it from Menander (MacLeod). Daos, like Getas, signifies a place of origin, Getas from the Getai of Thrace, Daos from Dacia or Phrygia. Both are common slave names in New Comedy. Gorgias is the hard-working young man not only of *Dyskolos* but also of *Georgos*. Sikon, derived from Sikelos, the name given to the non-Greek natives of Sicily, recurs as a cook in Sosipatros' play *Katapseudomenos* fr. 1K and as a slave at

e.g. Aristophanes' *Ecclesiazusae* 867, while Simiche, 'snub-nose', is found elsewhere in non-dramatic literature. Finally, Kallippides is given a typically high-sounding name to indicate his role in society and his wealth (cf. Aristophanes' *Clouds* 63–4).

Text

1–49 The Prologue

As the foundation upon which the dramatic action of the play is based (cf. Introduction: *The Prologue*) Pan's monologue displays considerable evidence of careful planning in terms of structure, theme and language. The first of these can be seen most clearly in the way the playwright introduces the characters involved, with Knemon in the title role at the centre of attention surrounded by the description of the play's setting and the love element. The importance of the old man is further emphasised by making him the only character, apart from Pan, specifically mentioned by name (6), and by introducing other members of his immediate family by reference to him: 'He got married to a widow' (14), 'He became the father of a little girl' (19). Even Pan himself is introduced as no more than the recipient of a reluctant greeting from the old man. Further diminishing the impact the wife and daughter have on this section of the prologue is the way Menander reduces the wife to a mere adjunct to her dead husband (14–5), and the daughter to an element in the breakdown in her parents' marriage (20).

In contrast to Knemon's domination of his surroundings, his step-son Gorgias first comes into prominence as simply the refuge for his mother when she leaves the old man – her only independent action in the whole play. Likewise, in the description of Gorgias' farm it is the property that is the subject of the sentence, not its owner: 'There was a smallholding belonging to him...' (23–4), a stark contrast to the earlier description of Knemon's farm (5–6, lit. 'Knemon lives on the farm here to my right...'). When the playwright turns to describe Kallippides' family there is a similar inversion of significance, with the father subordinate to the portrayal of the son, not altogether unexpected perhaps in view of the love intrigue, but a factor nevertheless in the picture Menander establishes. Indeed the very order in which the male characters of the action are introduced points to the establishment of a deliberate balance mirroring the roles they play: Knemon, Gorgias, Sostratos, Kallippides, i.e. father, son, son, father, and just as it is Gorgias who later bridges the gulf between Knemon and Sostratos, so Sostratos provides the means by which Kallippides is induced to reward Gorgias with an advantageous marriage. In contrast, the outer frame formed by Knemon and Kallippides signifies the absolute gulf that separates their lifestyles and makes any contact between them in the course of the play an impossible event (Ramage, 196–7). Into this arrangement the significant female roles are fitted with equal skill – the wife between husband and son, the daughter between Gorgias and Sostratos, revealing their mutual interest in her welfare and her future.

Further interplay of themes exists in the contrast established in the prologue between town and country, wealth and relative poverty: the rocks of Phyle and Gorgias' smallholding compared to Kallippides' extensive estate, Knemon's mania

for work and Gorgias' bare livelihood compared to the ease and leisure implicit in Sostratos' urban lifestyle and his ability to spend time hunting.

In terms of language too the care injected into composition of the prologue is clear from the very first line, which in the Greek contains an inner chiastic structure of noun-verb-verb noun: 'In Attica imagine to be the setting'. In subsequent lines Menander mirrors a technique frequently found in the plays of Euripides – of placing significant words at the two important positions within lines, their beginnings and ends. In the first twelve lines, for instance, we see it at work in the case of *Attica*, *Phyle*, *people of Phyle*, *Knemon*, *Pan* and the repeated words *company* and *anyone*. Balancing the effect, which in the hands of a lesser playwright might well have resulted in the monotonous coincidence of line- and sense-ending, is Menander's insertion of *enjambement*, i.e. extending the sense of one line to the beginning of the next. This can be illustrated by mirroring the technique in English:

...and that the shrine of the Nymphs I come from belongs to
the people of Phyle...

5 The farm here on my right is where
Knemon lives...

 ...he hates company –
company isn't the word...

10 ...never spoken willingly
to anyone, nor been the first to offer a greeting to anyone,
except, since he lives next door and has to pass by, to me,
Pan...

This emphasis gained by position is further augmented by the actual vocabulary used in the prologue, which tends to include a greater concentration of more powerful words than is generally employed elsewhere in the play, including such linguistic devices as verbal jokes ('farm the rocks hereabouts'), assonance, and the alternation of long and short sentences to describe Knemon's marriage and its breakdown (Ireland 1981).

1 **Imagine:** Direct address to the audience with little attempt to establish any form of dramatic illusion was a technique already well established a century earlier in the prologues to the tragedies of Euripides: *Helen* 1 'These are the waters of the Nile, abode of fair nymphs...', *Hippolytos* 1 'Powerful and famous among mortals and in heaven, I am called the goddess Cypris...' Whereas, however, Euripides *affirms* his location or the identity of his prologue speaker, Menander employs an altogether gentler and more skilful approach, inviting his audience instead into a fantasy world (Goldberg 1978, 64–5) where they can involve themselves mentally in the situation that is being created before their eyes. The technique was not the invention of Menander; it had already figured in an otherwise unknown play by the Middle Comedy writer Heniochos (fr. 5.6–8K.) 'This whole area round about is Olympia and you should imagine that the booth you see over there is the one used by participants in the festival'. Menander, though, clearly recognised its

potential for establishing a rapport with the audience, and he was to use it to good effect again in *Samia*, both in Moschion's monologue, with which the play opens, and at the beginning of Act III, when Demeas comes on stage and addresses the audience. But as in the case of *Dyskolos*, rather than breaking the dramatic illusion by stepping out of character, Demeas seeks instead to involve the audience in the shock of what he thinks he has just discovered inside his house, 214–18 '...I'm coming out of the house, the victim of a sudden and unsurpassable blow. Is it credible? Decide whether I'm sane or mad, whether I'm getting hold of the completely wrong end of the stick and as a result creating my own personal Hell'.

2 Phyle: Menander's choice of the village as the setting of the play is no accident. Its closeness to the border with Boeotia, and hence its relative remoteness – some 13 miles – from Athens, make it an appropriate place for a character like Knemon who is averse to contact with the rest of humanity. In antiquity it was known for its proximity to the shrine from which Pan emerges, though for the purposes of the play Menander has transferred this from an inaccessible cave on the steeply sloping side of a gorge to a wayside shrine between the houses of Knemon and Gorgias (Handley 1965, 24–5; Bingen's 2nd ed. contains a photograph of the real shrine).

3 the rocky soil: lit. 'the rocks'. Insertion of this overstatement provides a gentle introduction to the theme of hard work and poverty that recurs throughout the action (cf. 208–211, 271–287, 293–298, 603–609; Ramage, 194–5).

5 on my right: lit. 'on the right' but usually interpreted as meaning Pan's right, i.e. the audience's left, see Introduction: *The Setting of the Play*. Schäfer 27 points to the incongruity of Knemon living next door to a god often associated in ancient literature with joy (*Homeric Hymn XIX* 14–26) and love (*Nonnus Dionysiaca* II 117–18, Ovid *Metamorphoses* I 698–712, Scholia to *Vergil Georgics* III 391). See further 445–6 N.

6 Knemon: Apart from Pan Knemon is the only character specifically named in the prologue, thereby emphasising his importance as the obstacle to the central issue of the plot: Sostratos' attempts to win the hand of the old man's daughter. All other characters are identified simply by the roles they play, an understandable factor in a genre that relied so heavily on stock characters, and clearly designed to avoid overcrowding the opening of the play with details such as names, which only become relevant later in the action when we actually see their owners, cf. *Samia* and *Aspis*, where of the human characters only Chrysis and Kleostratos are named in the prologue.

6–7 a very unsociable...company: Menander succinctly establishes the basis upon which his depiction of Knemon rests until the accident down the well, thereby allowing the later reactions of Pyrrhias and Chaireas to be seen in their proper perspective. The importance of the description is further emphasised in the phrase 'a very unsociable individual' through the word-play employed in the Greek, ἀπάνθρωπος τις ἀνθρώπος. This use of ἀπάνθρωπος suggests, in fact, Knemon's remoteness from humanity in terms

of both disposition (his lack of what might be considered normal human feelings) and location (cf. Aeschylus, *Prometheus Bound* 20), a characteristic he shares with the title role of Phrynicus' *Monotropos* (*Hermit*, see Introduction: *The Figure of the Misanthrope in Greek Literature*). What Pan does not tell the audience, however, is the true basis of Knemon's misanthropy. For this we have to await the passing hints in Sostratos' reference to Knemon as a hater of evil at 388, Getas' observations at 603–6, and in the *apologia* at 718–21. In the meantime we are left, like the stage characters, labouring under a misapprehension of Knemon's behaviour as a self-generated and wholly negative factor in his character, rather than something engendered by outside influences.

11 **has to pass by:** A greeting to Pan while passing his shrine was considered a wise precaution in view of the unpleasant consequences that could result from any sudden and unexpected disturbance of the god – literal panic, cf. Theocritus *Idyll I* 15–18 'It is not right, shepherd, for us to play the pipe at midday. Pan it is we fear; for at that time he takes his rest in weariness from the chase, and he is quick tempered and bitter is his wrath', cf. the words of Sostratos' mother at 433–4. Menander's description here was later to be echoed by Aelian in *Rustic Letters 16* 'I greet the gods in general and Pan as I go by; that is all. I offer no sacrifices'. The theme of begrimed piety also serves later in the prologue to distinguish Knemon from his daughter in their attitudes (36–9, cf. Plautus *Aulularia* 21–8), and is further developed at 444–7 where the old man refers to the shrine as a bane, for all his subsequent views on true piety.

12 **Pan:** Though the mask and costume worn by the prologue-speaker were probably enough to identify him from the start as Pan, Menander is careful to reinforce this by an actual name, inscribed almost in passing (cf. *Perikeiromene* 141) so as not to detract from the emphasis placed upon Knemon himself, and certainly with greater naturalness than is evident in some Euripidean plays where it comes at the very beginning of the prologue (e.g. *Hippolytos*, *Andromache*, *Iphigeneia in Tauris*). In Menander's *Aspis*, in contrast, the prologue-speaker's self-identification as Tyche (Chance) is delayed to the very end of her monologue in order to increase the effect of tantalising the audience, something already inherent in the use of a deferred prologue.

14 **he got married:** This is an illogical act for so extreme an antisocial character as Knemon, but Menander deals head-on with a problem of his own making by specifically referring to it ('in spite of having such a character'), and then minimising it through the description of the marriage's subsequent history.

17 **he started quarrelling with her:** The term used here, ζυγομαχῶν (cf. 250, Aeschylus *Persae* 181–99), transfers to married life a word (lit. 'quarrelling with his yokemate') that has its origins in agriculture and warfare. Like the image of the locals farming rocks, the humorous repetition of 'crowds', and the use of vivid terms like ξυλοφορῶν for the mundane act of fetching wood

in 31, the word illustrates well Menander's careful and frequent use of linguistic effects in the prologue.

20 that made matters worse: Instead of uniting her parents the birth of the girl drove them further apart. Female offspring were generally regarded as a burden in antiquity: they were less able to contribute to the family in terms of work when they grew up, could not carry on the family line, and needed to be provided with a dowry when they married. The fact that Menander does not specify a reason for the deterioration in marital relations suggests he was relying on audience-assumptions.

22 his wife went back: The wife's departure back to her son's smallholding is introduced as a natural, and indeed inevitable, consequence of Knemon's behaviour. But Menander was never one to throw away a development that could be further exploited to good dramatic effect. As becomes clear, her departure produces a balance of households, each one containing a member of the older generation, an offspring and a servant, but households that are quite different in their ethos (see below 27–9N.). The departure also introduces the first of three such events in Knemon's household: the daughter leaves at 866 and Simiche at 874 – all stages in the gradual process of bringing about the old man's total isolation. But though this is something he comes to long for (868–9), it lays him open to the attention of Sikon and Getas and demonstrates that his 'reform' after the accident is itself insufficient to counteract the negative side of his philosophy (see 749N.).

25–6 he now struggles...family servant: The phrasing produces multiple levels of poignancy as the play develops: 1) It reinforces the economic gap between Gorgias and Sostratos, producing additional effect for Gorgias' observation on the proper use of wealth at 271–9 when he first meets Sostratos, and for the resultant implicit contrast with Knemon, when despite the gulf between the two young men Gorgias is willing to listen to Sostratos' case and accepts the sincerity of his desire for marriage. 2) It contrasts the economic positions of Gorgias and Knemon by differentiating between the necessary hard work imposed upon Gorgias (cf. 343–4) and the work we later learn Knemon assumes voluntarily because of his anti-social nature (163–6, 327–31). 3) By its phrasing – the fact that Gorgias comes in the middle of the list – it emphasises the dependence upon him of both his mother and his slave. Furthermore, the mention of hard work here and in the context of Knemon at 31–2 ushers in a motif important for the whole play. It is while on his way to join his master working in the fields, for instance, that Daos sees Sostratos talking to Knemon's daughter (206–32). It is by his willingness to engage in manual labour (370–1) that Sostratos bridges the gulf between his own pampered background and being deemed worthy by Gorgias of winning his bride (766–9), and it is digging that Pan inflicts upon Sostratos in his mother's dream (416–17).

27–9 growing up...maturity: The Greek word *μετρακύλλιον*, translated 'growing up', lit. 'young man' could cover an age range of anything between fourteen and twenty-one, though it is usually found in the context of eighteen to

twenty-one, and it is doubtless this that is meant here. For Gorgias experience of life's hardships has brought maturity and a sense of responsibility: he dutifully takes care of his mother (cf. 617–19), and he inspires loyalty in his servant (26, cf. 206–7). Knemon on the other hand is pointedly criticised for neglect in leaving his daughter a prey to any passing male at 220–6, and seems to inspire little more than fear in his household. The contrast between the two is further emphasised simply by the juxtaposition of the descriptions in 25–34: Gorgias accepts his responsibility for his household and their well-being, while the description of Knemon stresses his isolation *despite* having a daughter and servant. For Gorgias the hard work he *has* to undertake is seen in the context of his duty; in Knemon's case the description of the work he does makes it virtually an independent factor, a preliminary suggestion that he lives for work: 'forever at work' (31–2). This idea is emphasised, in fact, by the enjambement involved and placing 'at work' at the important first-word position in the line. The negative aspect of Knemon's lifestyle is then further stressed by its association with the hatred he feels for the rest of the world.

29 **experience brings maturity:** Menander neatly rounds off the description of Gorgias with a proverbial expression before returning to Knemon. According to Theon *Progymnasmata*, dividing his prologues with such maxims was a frequent device in Menander's works, and popular with his audiences.

30–1 **The old man...serving woman:** Though Menander refers in these lines to the two other members of Knemon's household, he pointedly minimises their impact by 1) inserting the apparent illogicality of Knemon living 'on his own', and then underlining this by placing the Greek word *μόνος* at the important position of last word in 30 (lit. 'The old man himself, with his daughter, lives on his own'); 2) introducing the old woman only by enjambement at the beginning of 31, thereby reducing her existence to virtually an afterthought.

33 **Cholargos:** This was a city deme on the north side of Athens, beyond the Kerameikos. Specific mention of it serves to emphasise the extent of Knemon's dislike of others – his hatred stretches for miles – just as the setting at Phyle indicates his remoteness.

35 **has turned out as you'd expect from her upbringing:** Attribution of the girl's virtuous character to her upbringing by Knemon comes as something of a surprise, but in retrospect it is the first mention of a theme that resurfaces at 384–9: the beneficial effects for a girl of being brought up in the country – a repository of virtue in the view of Wiles (1984, 174) – and isolated from what were seen by men in antiquity as the corrupting (female) influences of society (cf. Xenophon *Oeconomicus* VII 5, where Ischomachos declares that before his marriage his wife had been raised 'so that she might see as little as possible, hear as little as possible, and ask as little as possible', Longus' *Daphnis and Chloe* I 13). Once again, as with Gorgias, the description serves as an apt and pointed contrast with the character of Knemon. In the girl's case an isolated existence has produced an open and positive temperament summed up in the absence of anything *φλαῦρον* ('mean') with its connotations

of small-minded nastiness. For Knemon on the other hand country life has apparently produced a character we are told is crabbed, closed off from society, and negative. Similarly, in the following lines the reference to the simple piety shown by the girl to the Nymphs contrasts forcefully with the grudging bare minimum that Knemon gives the gods (11–12), cf. Plautus' *Aulularia* 18–28.

40 **worth a fortune:** lit. 'worth many talents', the talent being the equivalent of 6,000 drachmas. We later learn that Knemon's farm is worth 2 talents, enough to make him comfortably off if he worked it all – the evidence of the law courts suggests that property worth three-quarters of a talent (4,500 drachmas) was enough to provide a bare livelihood (Demosthenes XLII 22, see below 327N., 844N., Sandbach 1973, n.327, Brown 1993, 203–4). On this basis Menander's intention is clearly to set Kallippides and his family in the 'stockbroker belt'.

41 **a townsman in his lifestyle:** By describing Sostratos in this way Menander avoids the logical difficulty of having to explain why the young man had never seen Knemon's daughter before the recent hunting expedition or heard of Knemon's anti-social ways, despite the fact that his father has a large estate in the neighbourhood. At the same time by making Sostratos a townsman, and a pretty ineffectual one at that (as most young New Comedy heroes are), Menander further widens the gap that already separates him from Knemon by virtue of the old man's character.

44 **I put him under a spell:** Despite the later description of the dream and other references to Pan in the course of the action, this is the only direct influence the god admits to having on the situation; hence perhaps his claimed responsibility for giving 'the general outline' at 45 while 'the details' are left to the province of the human characters as they act out the play (see further Introduction: *A Role for Pan in the Action?*). A no less potent force in 'determining' events is chance, first mentioned in 43. As an element in human experience chance first occurs in Hesiod *Theogony* 360, and the *Homeric Hymn to Demeter* 420. By the fourth century BC, however, it had grown into a fully personified deity that many saw as exercising supreme influence upon the affairs of mankind, 'the controller and director of everything', as Tyche describes herself at *Aspis* 147–8. Already chance had been analysed by philosophers (Aristotle *Physics* II 4–6) and in Menander's day there was actually a shrine to Ἀγεθὴ Τύχη, Good Luck, in Athens. The inherently incalculable nature of chance, however, as typified by her frequent representation as blind or blindsfolded, was only too clear, and forms a prominent element in Sostratos' winning over of his father in Act V.

46 **and do make it your wish:** Part of the *captatio benevolentiae* or appeal for the audience's favour in what was, after all, a dramatic contest between playwrights, cf. *Sikyonios* 23–4, which ostensibly repeats the formula, *Perikeiromene* 170–1 'Good-bye spectators, grant us your favour and pay attention to what is coming, (mirrored in Roman Comedy: e.g. Plautus' *Asinaria* 14–15 'Kindly give me your attention', *Amphitryo* 151 'Pay

attention'). By this and the introduction of two figures seen approaching, Pan rounds off the prologue as he began – with direct audience-address.

48 [hunting] friend: While the restoration has proven popular with editors, it does raise difficulties for any consistent view of the play's antecedents. For instance, it invites identification of Chaireas with the 'sporting [friend]' mentioned in 42 and the implication that Chaireas was with Sostratos when he saw Knemon's daughter; yet the text at 50–2 shows clearly that Chaireas knows nothing of events the day before. Moreover, at 71 Pyrrhias is specifically referred to as a 'hunting companion' and his evident knowledge of Knemon's house (97) suggests an easy link with the character mentioned in 42. In view of this we must accept either that the restoration here is wrong, despite its attractions for filling the gap, or that Menander was less concerned at this point with total consistency, and found in the description a convenient means of introducing two characters into the action (Arnott 1979a, 193n.).

50–80: Just as the prologue established the situation upon which the play is founded from the objective viewpoint of Pan's superior knowledge, so the first scene of the action proper proves equally expository, but now from the human standpoint: displaying the results of the god's intervention, while at the same time providing some initial pointers to a more detailed characterisation of Sostratos, in particular his tendency to rely on the efforts of others. Technically Chaireas is a *protatric character*, someone introduced at the beginning of the play in order to facilitate the revelation of information and character delineation, but who then disappears entirely from the action. At the most basic level such a character need be no more than a cipher whose questions like 'What happened next?', and comments such as 'How dreadful!' serve to give the semblance of dialogue to what is effectively a monologue, and to provide pointers as to how the audience itself might react to the information given (cf. the *quasi-protatric* role given to Smikrines at the beginning of *Aspis*). Onto the basic function of eliciting information, however, Menander skilfully grafts an apt set of specific characteristics that allow Chaireas to appear as more than a mere foil and to be contrasted, first with Sostratos in the young man's expectations of instant results, and later with Gorgias, whose more realistic approach to Sostratos' predicament proves ultimately more successful. Such is the picture of Chaireas which Menander creates that the compiler of the later *Dramatis Personae* prefacing the Greek text dubbed him a parasite, someone who cultivated acquaintance with the wealthy and made a living by flattery and the provision of minor services (Handley 1965, n.57ff.). The appropriateness of such a categorisation, though, has been questioned on the grounds that Chaireas lacks both the shamelessness of living at the expense of others and the excuses invented to cover his shortcomings that were often the mark of the comic parasite. As Sandbach (1973, 131–2) observes, however, the limited types of description available for the *Dramatis Personae* made parasite really the only category available, so that while the traits given to Chaireas may not be the most characteristic of the traditional parasite, they are enough to make him recognisable as such. Nor should we restrict the definition parasite to only its

more blatant examples. Terence in his Roman comedy *Eunuch*, itself modelled on two plays of Menander, has the parasite Gnatho describe himself more along the lines of a 'yes-man': 'Whatever they say I praise. If they then say the opposite, I praise that too. If they say no, I say no. If it's yes, I say yes. In a word I've instructed myself to agree with everything' (251–3).¹ More important than the categorisation of Chaireas, though, is the means by which Menander builds up that picture of unreliability that is the audience's abiding impression of him.

50 **What's that you're saying?:** The introduction of characters as if in mid-conversation was a conventional means of injecting an air of naturalness into their appearance on stage. In the present case Chaireas' question is clearly designed to arouse the curiosity of the audience (cf. 233–4; Frost, 10–11).

51–2 **putting garlands on the Nymphs...:** Menander succinctly reinforces Pan's earlier statement about rewarding the girl by making Sostratos fall in love at the very moment she is engaged in an act of simple piety. Similarly, Chaireas' surprised reaction at the speed of Sostratos' emotional attachment serves as a further reminder of Pan's involvement but, more importantly, provides the cue for the young man to declare the sincerity of his love on a purely human level, so that he is seen from the beginning as more than just a puppet in the hands of the god.

53 **Or had you planned as much...?:** As Sostratos' reaction shows, Chaireas intends the question as a joke. Within it, however, lies the implication that Sostratos belongs to a class which has nothing better to do than fill its time with love escapades, a theme that also lies behind Gorgias' complaint at 293–5. It was in fact something of a commonplace in literature, cf. Theophrastus fr. 114: 'Asked what love is, he said "the affliction of a soul that has leisure"', Terence's *Heauton-Timorumenos* 109 'Love arises from nothing other than excessive leisure'. Here, though, the question serves as a first instance of Menander's dramatic economy and his use of the audience's superior knowledge; for while it is perfectly logical that Chaireas should reach this conclusion, the audience is already in a position to appreciate how misguided he is in this, as in all his subsequent assessment of the situation.

56 **very practical:** The description encapsulates the first instance of contrast between Sostratos' expectations and the reality he finds, his tendency to misjudge others and to over-estimate their abilities in his eagerness to secure their support, cf. his assessment of Getas at 181–5, and his reaction to Gorgias at 320. Both scenarios described by Chaireas here are, in fact, inappropriate to Sostratos' situation and emotional state. The first involves a 'call-girl'; the second, though centred upon marriage as Sostratos intends, is clearly irrelevant to a young man who shows himself uninterested in the finer points of an arranged match – where considerations of the girl's personality were less important than her social standing and the financial position of her family – and for whom direct action is imperative. Direct action, though, is something Chaireas pointedly associates with 'call-girls'. The whole of Chaireas' speech indeed, with its short staccato sentences, its frequent coincidence of clause and line ending, and its use of the present tense serves to enliven what is

essentially an expository scene, while at the same time proving typical of the parasite type in its exuberant boastfulness (Goldberg 1980, 75).

59 a *hetaira*: English has no word capable of expressing the full range of significance inherent in the Greek, lit. 'female companion'. At the lowest level such women might begin life as no more than slaves owned by a pimp, their highest aspiration to attract the attention of lovers willing to purchase and keep them for their personal gratification (cf. Demosthenes LIX 29), or purchase them, set them free and maintain them as mistresses – the situation with Philematium in Plautus' *Mostellaria*. Others, while free-born, came from the lower strata of Athens' non-citizen population, girls who either had no legal male protector such as father or brother to provide for them, or who were forced into sexual activity by poverty and the limitations as to profession placed on females in ancient society. The best that such girls could realistically hope for was to become the long-term mistress of a citizen, a status Chrysis enjoys in *Samia*, where she acts as both mistress and housekeeper to the ageing Demeas. In exceptionally rare cases, though, the intelligence, wit and artistic accomplishments of such girls, when allied to the right lover, might allow them to rise in society, as was the case with Aspasia, mistress to Pericles in the fifth century. Others in this category would take a number of lovers – young men before their marriage, transient merchants or mercenary soldiers – in the hope of amassing sufficient funds to support them after their beauty had faded, often through the purchase of slave girls and the establishment of their own brothels (Fantham 50 compares Demosthenes LIX 18–19, cf. Scapha's advice to Philematium in Plautus' *Mostellaria* 199–217).

60 burn the door down: Part of the 'conventional' behaviour of the ardent lover seeking access to his mistress, cf. Theocritus *Idyll* II 127–8 'But if you rejected me and a bolt held the door, axes and torches would have come against you', Terence's *Adelphoe* 88–92.

62–3 Delay...relief: The sententiousness of the lines draws attention to the way Chaireas regards love almost as an illness, for which early intervention provides a speedy cure (Jäkel, 260).

65–6 I make enquiries...character: In contrast to an affair with a *hetaira* the acquisition of a wife was of far greater moment, entailing among other things the payment of a dowry commensurate with the financial standing of the bride's family (see 308N. below). From the groom's point of view marriage constituted a union for the procreation of legitimate children and, through them, the continuation of his family-line. Such financial and dynastic considerations must often have resulted in both bride and groom having little say as to choice of partner, and marriage being reduced to essentially a union between families – hence the lack of consultation in the arrangements for Sostratos' sister in Act V, or between Euclio and Megadorus in Plautus' *Aulularia*. Similarly, in Menander's *Samia* the two fathers agree upon a marriage link between their families while on a business trip and without reference to their respective children. (Fantham 52–3, Walcot, Brown 1993).

66–7 a permanent record: Chaireas here means the wife secured for a friend by his investigations, the implication being that any lapse on his part will soon

become evident in a less than harmonious marriage, and will in turn severely damage his own future prospects with his patron-friend. Throughout the speech Chaireas' careful self-description – like his later reaction to the picture of Knemon from Pyrrhias – reveals him as something of a schemer who puts great store by appropriate action, but whose concept of appropriate action is clearly irrelevant here. It is hardly surprising, therefore, that Sostratos should react with such pointed lack of enthusiasm as he does at 69.

69 but not at all what I want: The words are best taken as an aside, but are no less effective if overheard by Chaireas, since his next statement, in carrying on in the tenor of what he has just said, would then show him totally disregarding his young friend's concern for relevant action.

70 First thing this morning: It is remarkable how Menander unobtrusively keeps his audience informed of the passage of time during the play. At this stage in the action it is still early morning. By Act III (555, 563) lunch is being prepared; by the end of Act IV (779–80) lunch is essentially over. In Act V the emphasis shifts to evening with references to night and the party to come (850, 855–60), while at the very end of the play nightfall is signalled by the request for torches (963–4; Arnott 1979^b, 348–9). With no less skill Menander manipulates the pace with which time passes, occasionally telescoping action into a far smaller compass than reality demands – the movements of Getas in securing the services of Sikon being a case in point. By drawing specific attention to the timing of Sostratos' action Menander also confirms the picture of the young man's impetuous nature that was a prominent feature of the scene's opening lines. Such haste may seem illogical from a purely rational viewpoint – he is hardly likely to lose the girl by delay (Zagagi 1979, 47–8) – but impetuosity is an undeniable characteristic of the young man in love and serves to confirm the depth of love Pan has inspired (Brown 1992, 14).

71 I sent Pyrrhias: A telling announcement. Its abruptness cuts short the continuing irrelevance of Chaireas' approach to the situation by revealing action already taken. At the same time it reinforces Sostratos' tendency to rely on the efforts of others, even if, as Chaireas' reaction shows, his choice of a slave to make the first contact on such a delicate matter is singularly inept. The description of the slave here as Sostratos' hunting companion and therefore presumably with his master when he caught sight of Knemon's daughter and fell in love neatly removes any need for intrusive detail as to how Pyrrhias knew where to go, and explains why he was chosen for the task – he was at hand to fulfil his master's instant desire for results. The fact that Sostratos has also enlisted the help of Chaireas even before knowing how Pyrrhias has fared is a further indication of his impatience (Zagagi 1990, 80).

75–6 A slave isn't perhaps the right person: Sostratos' use of 'perhaps' here introduces a tendency to qualify his statements that is used to characterise him throughout the play (cf. 303 'probably', 683 'or so', 772 'perhaps', 853 'probably'). This is matched by his use of the 'I know' or 'you know' type of formula at 185 'I'm sure', 313 'You can take it from me', 326 'I think', 615 'rest

assured', and other minor parentheses of the 'I mean', 'why not admit it?' type at 152, 304, 672–3 'what could we do?' (Feneron 1976, 101)

78–9 I've been wondering...keeping him: The statement, hardly appropriate insofar as Pyrrhias is soon to provide ample evidence that he has not been slow in carrying out his master's instructions, further characterises Sostratos and prepares for the slave's imminent entry. Sandbach (1973, *ad loc.*) describes the technique as 'somewhat artless', though it was a standard device of ancient drama (cf. Sophocles' *Oedipus Tyrannus* 289; Frost, 11–12).

81 Pyrrhias: The hasty entry of the slave with his cries to clear the way is reminiscent of Amphitheos at Aristophanes' *Acharnians* 176–7 and points forward to the running slave of Roman Comedy. Whereas, however, the typical running slave is motivated by a desire to deliver information, Pyrrhias is spurred on by a hostile pursuit – the hunter of 71 now the hunted – his panic serving to establish the emotional atmosphere of the scene to come and to confirm in the audience's mind the picture of Knemon given earlier by Pan (W.S. Anderson 1970, 230; Handley 1965, *ad loc.*; Frost, 42–3). Katsouris 1975a, 116 compares a similar entry in Euripides' *Iphigeneia in Tauris* 67: 'Look out, take care there's no one in the way'). In order to provide the necessary sense of urgency Menander not only fragments the lines into anything up to four parts, but also makes good use of repeated vocabulary and requests for clarification to suggest Sostratos' bewilderment.

87 Away from the door there: i.e. Knemon's house. Though Pyrrhias knows Knemon is not at home, the very association of the old man with his house is enough to make the slave wary of it after his recent experience (Lowe, 132).

88 a son of Woe: The phrasing – suggesting that Knemon is a source of pain for others – is unexpectedly vivid for a slave and finds few true parallels. Sandbach 1973, *ad loc.* cites only Sophocles' *Oedipus Tyrannus* 1080 'a son of Chance', Aristophanes fr. 573 'Chaerephon, son of Night' and Anaxandrides fr. 38K 'son of Ares'. However, Pyrrhias' later attempt at tact (105), like his use of vocabulary such as περιφθειρόμενος ('poking about') in 101, πολὺν κύφωνα ('a whole heap of trouble') in 101–2, σφενδονῶν ('flinging') in 120, and κατέδεται ('he'll eat us alive') in 124 suggest at least pretensions to verbal skill, for which the phrasing here provides preliminary evidence.

89 he's gone berserk: lit. 'suffering from black bile', which was considered by the ancients to be one of the causes of ill humour or mental derangement, cf. *Samia* 416 where Niceratos attributes Demeas' sudden violent behaviour in expelling Chrysis from his house as an attack of bile, Demeas' later diagnosis of Niceratos' angry behaviour at 563, or Onesimos' use of the term at *Epitrepones* 880–1 to describe the force of Charisios' attack of remorse.

91–2 I've banged...toes: Pyrrhias rounds off the first section of his description with an observation on his own plight that injects humour through its bathos.

94–6 By God...breath: The rapid change of topic in these lines – from protestations of innocence, repetition of the need for caution, and the reference to breathlessness – serves to establish effective atmospheric

preliminaries to the narrative that follows, as Pyrrhias' role changes from running slave to messenger.

99 A wretched old woman: Simiche, who remains as yet very much a figure in the background and appeared in the prologue as no more than an afterthought, but in many ways it is she who creates much of the action and much of the trouble for others in the play.

101–2 pears...back: Various and often fantastic attempts have been made to see some logical significance in the obscure Greek with which Pyrrhias describes Knemon's behaviour here, in particular the connection between 'poking about', 'wild pears', and collecting what a *scholion* on Aristophanes' *Plutus* 476 describes as a heavy wooden collar placed round the necks of criminals, which made them stoop under the weight. In the case of the last of these the extension of sense from the object that causes pain to pain itself is well documented (Handley 1965, *ad loc.*; cf. Blake, *ad loc.* 'The natural sense of the phrase seems to be "collecting pears – or a lot of trouble (?) – for himself"'). Even so the phrasing remains obscure unless we see in it an extension of the colourful language employed in 88 ('son of Woe'), with Pyrrhias seeking to represent in somewhat jaundiced terms what he sees as the result of Knemon's constant bending to collect wild pears from the ground – later pain for his back (see Introduction: *The Figure of the Misanthrope in Greek Literature*).

102 Such venom: Like Chaireas' contribution at 93–4 and those later at 112 and 116–17, the observation serves to break up what would otherwise have been a lengthy messenger speech from Pyrrhias, and to emphasise the various stages of the encounter. The device was already well established as part of tragic technique over a century earlier, but Menander also uses it to point the shift in Chaireas' reaction: from irony to alarm, cf. Smikrines' comments at the beginning of *Aspis*. In this description of the slave's encounter with Knemon it is surprising how small a part is given to Sostratos, but deliberately so since 1) it emphasises the young man's passive role and his reliance on others, projecting a silence that makes his outburst at 135–40 all the more effective; 2) the attention Chaireas gives to Pyrrhias, and by implication his neglect of Sostratos, underlines his growing alarm and prepares for his departure.

105 courteous: Pyrrhias' use of the Greek term φιλανθρωπος in the context of his approach to Knemon is a pointed reverse echo of ἀπάνθρωπος ('unsociable') used to describe the old man in line 6. It recurs at 147, this time to indicate what Knemon definitely is not ('He doesn't look to me at all friendly'). The slave's application of such urban characteristics as courtesy and tact in a country setting, though, is doomed to failure; for Knemon is anything but amenable to the finer points of 'civilised' behaviour. The whole episode indeed emphasises the inappropriateness of Chaireas' earlier vaunted expertise, and foreshadows the similar disaster that awaits Sikon, despite his own proud boasting at 490–7.

107 I'm here...business: Pyrrhias' attempts to make contact with Knemon involve some convoluted phrasing, an indication perhaps of the artificiality

his tact assumes. Insertion of direct speech into the narrative does serve, however, to enliven the account of the meeting (cf. *Samia* 242–8, *Sikyonios* 197–207, *Epitrepones* 888–99, 913–18), and Menander is careful to highlight the effect further by formal balance – quoting the words of both characters in 103–11 and 112–16.

118 **close on two miles:** lit. 'fifteen stades', the stade being c. 175 m.

123 **What you say would be cowardice:** This is preparatory irony. Sostratos' rejection of the slave's plea to retreat is in stark contrast to the reaction of Chaireas and to his own behaviour when Knemon actually appears, cf. Moschion's similar wilting of nerve when faced by his father at the beginning of *Samia* Act II.

126 **put off seeing him:** From its position of superior knowledge the audience knows full well that Chaireas' assessment of the situation here is totally misguided, though logical enough in terms of the information available to him. For what Pyrrhias has encountered is not a temporary aberration but a basic characteristic of Knemon's attitude to the world. As a result the advice to wait for a more opportune moment before approaching the old man is futile, while the promise of help in the future (131–3) is no less useless and runs totally counter to the instant action Sostratos wants. Ultimately, however, Chaireas is never given the opportunity to put his promised assistance into effect, or to realise his mistaken interpretation of events. His role is soon taken over by Gorgias who proves far more 'practical', and when Chaireas exits at 134 the picture we are left with is that of a fair-weather friend, glib, full of self-praise and assurances, an expert at analysing situations – to his own advantage – yet in the end wholly unreliable. But how justified is this impression, and how does the playwright implant it in the minds of his audience? The answer lies partly in Menander's economical use of the audience's knowledge to override Chaireas' reading of the situation. At the same time the assurance of 125–9, following the alarm of 116–7, rings decidedly hollow, while the lack of any specific exit announcement for him (rare in Menander) is a telling pointer to the haste of his departure, and serves in turn to undermine the apparent confidence of the promise to take everything into his own hands. A third device employed by the playwright is Sostratos' outpouring of peeved frustration at Chaireas' failure to respond appropriately to the need for action. This creates in the audience's mind the impression of failure without the actual substance. But in any case Chaireas' role – of eliciting information – is one that is severely limited in its scope for development, and once it has been fully exploited the character is dispensed with, but not without his very exit providing the cue for further characterisation of Sostratos as the peeved adolescent.

129 **That makes sense:** Pyrrhias now takes on the role of Chaireas in commenting on what is said, and for much the same reasons. In a technical sense, for instance, his interjection separates two speeches from Chaireas which contain a threefold balance (1. Knemon is upset / poor farmers are like that; 2. put off seeing him / I'll see him tomorrow; 3. choosing the right moment is best / bide your time). Dramatically the slave's all too ready

acceptance of what Chaireas says also produces in Sostratos' mind an impression of co-operation between the two, seemingly aimed at thwarting the young man's wishes, which then allows him in turn to lambast both at 135–40. Significantly, this speech too contains three elements (Chaireas has found an excuse for inactivity; he was unwilling to help from the start; Pyrrhias is to blame) and is likewise separated from what precedes by an interjection from the slave ('Let's do that'). Such balanced structure is clearly deliberate.

135 Well, he's certainly glad...excuse: Sostratos' reversal of opinion between 55–7 and here suggests a severe weakness in his character which manifests itself both in the swing from reliance upon the efforts of others to his immature outburst at their failure, and in a parallel tendency to swings in emotion between enthusiasm and despair, the latter for example at 337–8. In order to enliven such a character and to attract audience sympathy to him Menander overlays these somewhat negative characteristics – already mitigated to some extent by admitting the mistake he made in sending Pyrrhias to make the first contact – with a tendency later in the play for him to rush impulsively into action without taking account of its possible personal consequences – the work on Gorgias' land for instance – and an ability to smile at his own discomfiture and ineffectiveness (390–2, 522–45, 666–90). Furthermore, Sostratos lacks that besetting sin of the rich, arrogance (cf. 764–70), recognises his limitations (145–6), possesses an openness that allows him to listen to others (270), can be generous to a fault, as Gorgias learns in Act V, and has a simple naïveté in his outlook on life that invites a positive response (van Groningen, 105–7).

138–9 But as for you, you wretch: Deprived of the help he was counting on, Sostratos now vents his irritation on the only other character present with an illogical charge that though Pyrrhias was sent to make a good impression, there was something in his behaviour that aroused Knemon's anger. Here again Menander exploits the audience's superior knowledge to show Sostratos as no more able to accept the extreme reality of Knemon than Chaireas had been.

[144 I'm off, sir: The fact that βέλτιστος ('sir') is not used elsewhere by a slave to his master suggests that the statement is addressed to Knemon. Some, however, (e.g. Frost 43, following Handley 1965, *ad loc.*) argue it should be directed at Sostratos on the grounds that the terrified Pyrrhias would hardly address Knemon at all, and that he is portrayed as a companion rather than purely as a slave.]

145–52: That Sostratos should lose his nerve is, of course, dramatically necessary for a number of reasons: 1) Within New Comedy young men in love were conventionally ineffectual. In this respect Sostratos does not disappoint our genre expectations. 2) If the theme of Knemon as the embodiment of the obstacle to the marriage is to be developed to the full, Sostratos cannot as yet be brought into any significant contact with him. 3) Menander's portrayal of Knemon is so extreme that he could hardly have avoided making the old

man's reaction to an approach by Sostratos on the subject of marriage virtually the same as that meted out to Pyrrhias, unacceptable behaviour towards someone who is destined to become his son-in-law (cf. Plautus' *Aulularia*).

150 I don't think he's in his right mind: Sostratos' interpretation of Knemon's behaviour mirrors that given by Pyrrhias at 81–2, and prompts a not dissimilar reaction, withdrawal. As Frost 43 suggests, anticipation of Knemon's appearance has been growing for some time, but this is radically heightened by the delay that Sostratos' description creates: eleven sentences in eight lines (145–52), a style that underpins the sense of anxiety he feels, and a stark contrast to the easy flow of speech he manifests elsewhere (cf. 259–68, 302–14; Feneron 1976, 101).

153 Knemon: Following the build-up of tension from 143 as Knemon gradually comes into sight, his arrival on stage promises the conversion into reality of what has so far been achieved simply through description. First, however, Menander puzzles and tantalises his audience with a monologue from the old man couched in such general terms that its relevance to the encounter with Pyrrhias only becomes clear with the mention of trespassing in 161. Similarly, there is no statement from Knemon of why he enters; there is certainly no indication that he is still chasing the slave. But for this Menander relies upon his audience making connections without the need for specific statements, statements that would in any case detract from Knemon's evident self-absorption.

Well, wasn't that Perseus the lucky one: The use of such mythological references – here Perseus, able to fly because of winged sandals given him by Hermes and armed with the severed head of the gorgon Medusa, which turned all who looked directly at it to stone – is a frequent oratorical device in comedy, cf. Menander fr. 535K 'Well, aren't they right to depict Prometheus chained to the rocks...', fr. 235K 'Well, isn't Eros the greatest of the gods and by far the most esteemed of all...', Aristophon fr. 11K 'Well, wasn't it right and proper that Eros was expelled by the twelve gods...', Antiphanes fr. 159K 'Well, aren't the Scythians very wise...', Plautus' *Bacchides* 925–78 'They say the Atreidae did a great deed when they laid low Priam's city of Troy...', cf. *Mostellaria* 775–82 'They say that Alexander the Great and Agathocles did mighty deeds...'. In the present instance the playwright's aim is to create humour through bathos: contrasting the elevated tone established by the reference to Perseus and the reason for Knemon's introduction of it – his attempt to defend his exaggerated desire for isolation.

As often in Menander the speech also shows careful craftsmanship, with a chiastic structure between the myth and Knemon's wishful, but frustrated, application: Perseus 1) able to escape his fellow men, 2) able to turn those who inconvenienced him to stone; Knemon 1) wishes he could do the same, 2) is unable to escape the approach of chattering people. In a wider context too the care exercised in structuring the scene becomes apparent as the arrival and departure of the old man are surrounded by monologues from Sostratos. The first (145–52) describes Knemon's behaviour and sets the atmosphere of

apprehension. The second (179–88) prompts further development of the plot, while confirming the young man's continuing reliance on others and, in hindsight, his continued misjudgement of their abilities.

163–4 I don't even...farm: An early indication that Knemon's farm is not that of a poor man: he can afford to leave some of it unworked.

166 veritable swarms of them: lit. 'crowds', echoing Pan's description at 7–8, where the word was translated as 'company'. Knemon's conversion of Pyrrhias' attempt to make contact into a general invasion of his land, like his sarcastic observation on the lack of privacy at 169–70, mirrors well the god's earlier account. This tendency to exaggerate, like the old man's use of plural verbs in the context of Sostratos at 173 'you folk', 174–5 'If you want...arrange...', 176 'have a bench installed', becomes in fact one of the major devices by which Menander characterises him. This is further bolstered by Knemon's tendency to see things in terms of black and white or, more properly, in terms of all or nothing: 155 (lit. 'met no one'), 'nothing' (158), 'all over the place' (159), 'no-one else' (598), 'never need anyone's help' (714), 'No-one' (734, cf. Arnott 1975a, 147; 1970, 55–6).

168 I wonder...hit me: Sostratos' alarm at the possibility of assault for no other reason than that he is standing near Knemon's house not only reinforces the awesomeness of the old man's behaviour and soliloquy, but also signals the total collapse of Sostratos' nerve, leading at 171–2 to excuses so feeble as almost to negate his very presence on stage. What the scene illustrates all too well is that Sostratos' problem lies not so much in overcoming any objections to marriage that Knemon may have, but in the difficulty of establishing contact with him at all.

173 a stoa or the shrine of Leos: A stoa was a covered walkway where people could meet for a variety of purposes. The most famous example in Athens, the Stoa Poikile or Painted Stoa, gave its name to the Stoic philosophy since it was here that its founder Zeno used to propound his ideas. Leos, one of Athens' mythological heroes, who sacrificed his daughters for the good of the city and gave his name to one of the city's political tribes, is probably to be associated with the shrine of his daughters, the Leokoreion, which was situated in the northern part of the Agora and was a popular meeting place (Wycherley). No doubt it is the city-elegance of Sostratos' clothing that inspires in Knemon thoughts of such urban assemblies, an early instance of what is later seen as a typically rustic tendency to judge by external factors (cf. 257N).

181–2 Should I go and get...Getas?: Even after his personal experience of Knemon Sostratos still has only a vague understanding of the old man. Knemon's outpouring has provided no specific information, merely an extreme dislike of other people, so that Sostratos is left bemused and thinking merely that Knemon will be a tough nut to crack. True to type, therefore, he reverts to reliance on others, this time the slave Getas, the description of whom foreshadows the cunning slave of Roman Comedy who was habitually charged with the task of getting his young master out of a fix. In the event, however, Getas' 'spark' is entirely verbal, and Sostratos' assessment of him is

as ill founded as that of Chaireas' practicality. At this point, as earlier with Chaireas, the audience is prepared for a plot based on intrigue, a line of development Menander will deliberately disappoint, creating humour in that very disappointment, but also creating the realisation that intrigue against Knemon would have been as unsuccessful as was the tactful approach of Pyrrhias (cf. Arnott 1964a, 111; Ireland 1983). As the play progresses it also becomes apparent that the self-exhortation in which Sostratos here engages is a feature of his character, cf. 214–17, 391–2.

186–7 At all events...delay: Blundell 46–7 suggests an ironic echo of Chaireas' similar observation at 62–3 as regards the need for haste, though the circumstances of the two references are quite different. In similar vein 'A lot can happen in a single day' reminds the audience of the conventional time-frame of plays and finds an echo at 864–5.

188 there's the door: lit. 'someone has struck the door', a formula echoed at *Epitrepontes* 906, *Samia* 300–1, 366–7, 532(?), 555. This and its more common variant, τὴν οὐρανὸν ψοφεῖ τις 'someone is causing the door to make a noise' (cf. 204, 586, 689–90, *Epitrepontes* 875, *Perikeiromene* 316, 1004 (?), *Misoumenos* 206–7, 282, 442–3, *Karchedonios* 4, *Samia* 567, 669), was a conventional means of announcing the imminent arrival onstage of a character emerging from one of the stage buildings. It was already in use a century earlier in the tragedies of Euripides (*Helen* 859–60 'The house is ringing with the sound of the bolts unlatched', *Ion* 515 'We hear the thud of the doors'), by Menander's time had become a standard device, and in later Roman Comedy was a potential source of humour in its own right (Plautus' *Pseudolus* 130–1. The pimp's door creaked – I wish it were his legs'). The doors themselves were double-leaved, meeting in the middle and hinged by means of spikes that fitted into sockets at top and bottom. Thus a noise from the door, signalled by use of the Greek verb ψοφεῖν, might come either from the hinges or the rattling of the latch. References to striking the door on the other hand could either indicate unlatching, or signal the haste and emotion of the person appearing (Bader; Beare, 285–94).

189: The entry of the girl and her emotional state bring with them a tone of seriousness, and commentators have long recognised the echo of tragic counterparts, though whether the echo was specific – to Euripides *Electra* 54–63 (see Introduction: *Literary Influences upon Menander*) or drew upon a more widespread phenomenon is uncertain. Menander seems in fact to make a point of framing the first appearance of a character in the form of a monologue: Knemon at 153–68, Daos at 206–11, Sikon at 393–401, Simiche at 574–86, Kallippides at 775–7.

190–1 Nurse...dropped the bucket down the well: Ancient wells were generally not fitted with a windlass, so that the bucket, or more properly a two-handled pot, had to be lowered and raised directly by hand, thereby creating the possibility of letting slip the rope to which it was attached, as has clearly happened here. At first sight the scene appears designed simply for the purpose of characterisation: to sharpen the unsympathetic portrayal of

Knemon by showing 1) the fluster he can cause by his early return home, and 2) the fear he generates in even his closest family, well demonstrated by the girl's concern for her old nurse (the serving woman of 31) and her apprehension at the possibility of being discovered out of doors (203–6), as a minor incident threatens to erupt into a major upheaval within the old man's household. With almost nonchalant skill, however, Menander extends this characterising function to one that provides the foundation for major thematic development. Had the nurse and the daughter felt able to reveal the loss of the bucket to Knemon, the subsequent loss of the mattock and the accident might never have happened and Sostratos might never have won his bride. The accidental loss thus becomes the first in what Vogt-Spira 129–33 sees as a series of interventions of chance that have more impact on the action than Pan ever does. For the moment, however, Menander disguises the impact of this first accident by deflecting its most obvious consequence – Knemon's discovery of the bucket's loss – to a later stage as the daughter is able to obtain water instead from the shrine.

194 Gentlemen: Such mild ruptures of the dramatic illusion at moments of high, if comical, emotion are hardly felt as such. If anything, they serve to intensify our appreciation of Sostratos' reaction to the sight of the girl through their function as eavesdropping asides.

196 there's no time: Note the contrast between the girl's flustered haste and Sostratos, who has plenty of time to spare, a further contrast of town and country life and a nice piece of irony as Sostratos, who was determined not to brook any delay at 186–7, is now kept on stage by the object of his love.

198–9 I don't want to disturb them: The girl's reluctance to enter the shrine in order to draw water is required on a technical level to motivate the intervention of Sostratos, but is altogether in keeping with her simple piety already introduced by Pan at 36–9, her concern for others signalled at 195–6, and the natural shyness created by an upbringing isolated from contact with others. It is a feature Sostratos is himself later to find so attractive (384–9). In this way, despite the overall meagre proportions of her role on stage, Menander has nevertheless given her a remarkable depth of character.

202–4 Oh honoured gods...that noise?: The simple juxtaposition of these lines links Sostratos and the girl through their emotions as they bewail their altogether different predicaments (Arnott 1975^a, 144). A somewhat similar juxtaposition occurs between scenes at 381–401, the departure of an optimistic Sostratos and the arrival of a disgruntled Sikon, and at 514–23, the departure of Sikon after his beating at the hands of Knemon and the arrival of Sostratos stiff and sore after working in the fields. At the same time Sostratos' reference to the divine may be a subtle reminder to the audience of Pan's hand in creating the young man's emotional state in the first place.

206 Daos: The appearance close to the end of one Act of a character who is to figure more prominently in the next is a frequently found device in Menandrian comedy, cf. the entry of Sikon and Getas at the end of Act II, that of Kallippides at the end of Act IV, or of Onesimos at *Epitrepontes* 382, and Demeas and Niceratos at *Samia* 96. Schäfer 90 describes the technique as

artless, though for a genre in which the intervention of choral interludes was an increasingly artificial intrusion into the action, its ability to create a thread of continuity might have held many attractions for the playwright. Moreover, Menander minimises the intrusion by another common technique in such circumstances, the pretence that the character emerging through one of the stage doors continues to address an unseen character inside, in this case Gorgias' mother (cf. 456, 487, 546, 874; Frost, 7–8). In this way Daos, the loyal slave first referred to at 26, is made to characterise himself as hard-working and dour (he rejects the opportunity for lighter work inside the house) in readiness for Act II, while at the same time fulfilling the technical function of creating the time needed to cover Sostratos' absence inside the shrine.

209 **Poverty:** The personification of poverty as one of the ills afflicting mankind was something of a commonplace by Menander's day. As early as the 6th century BC the lyric poet Alcaeus (fr. Z41) had written 'Grievous is Poverty, evil ungovernable, who with her sister Helplessness subdues a great people' (trans. Page). Similarly the idea of her as a persistent resident in people's homes was no less in evidence: Theognis 351–2: 'Ah, wretched Poverty, why do you delay leaving to go to some other man?' Despite all Gorgias' hard work and the help of Daos affluence clearly remains out of the family's reach, something signalled at 25.

212 **Bring it over here:** After her momentary start away from her own front door at the sound in 203–4, the girl has by now returned to it once she realised it was Gorgias's door that was opening. Her exit without a word of thanks Frost 45 attributes to her embarrassment at having Daos witness her contact with Sostratos, though it might equally be taken as the natural result of her upbringing in isolation from society.

What's this fellow after?: The positioning of the question – between Sostratos' handing over of the water and his farewell to the girl – is not fortuitous. It signals a form of technical intervention before the contact between the young couple is complete, in preparation and motivation for the longer speech at 218–32, just as the aside 'What'll be "all right"?' in 215 imposes the slave's presence upon Sostratos' deliberations about future action. Needless to say Sostratos' fixation with the girl and his own predicament makes him totally blind to the presence of Daos on stage, something emphasised by the fact that on his departure to find Getas he walks straight in front of the slave.

[214–15 Stop moaning, Sostratos...:] Early editors, following the evidence of the papyrus, assigned this and 215–17 to Pyrrhias, who was given a re-entry here despite his startled withdrawal at 144. Apart from the evident dramatic nonsense that this would create, the evidence of self-address at *Epitrepontes* 890–99, *Dis Exapaton* 23, and probably at *Epitrepontes* 979–89, points the way to correct interpretation of the lines.]

218 **What the devil's going on here?:** Daos' interpretation of what he has just seen is predetermined both by his naturally suspicious character – something the incident serves in fact to establish i.e. his typically rustic suspicion of

townsfolk – and by the importance any family in antiquity with a claim to respectability attached to the unblemished reputation of its marriageable females. This would have been of even greater importance for a poor family, for whom honour was often their only possession of value (cf. 298). It explains in consequence the hostile reaction towards Knemon, apparently so irresponsible as to leave his daughter a prey to passing strangers who might have designs on her that could ruin her marriage prospects. In his criticism of Knemon Daos begins in fact to show the negative side of the old man's misanthropy, in contrast to the comic tone of Pan's description in the prologue and the almost farcical events of the scene with Pyrrhias. At the same time the audience cannot have been unaware of the irony in Daos' criticism: the fact that Sostratos' interest in the girl is totally at variance with the slave's jaundiced interpretation, and that Knemon has already established himself very effectively as an obstacle to the young man's hopes.

228 **so we can keep the girl out of harm's way:** In hindsight Daos' purpose in going to find his master proves ironic, since Gorgias' intervention in the situation leads ultimately not to keeping the girl out of harm's way but to her advantageous marriage.

230–1 **I can see a group of people:** The cue for Daos' departure also serves as introduction to the entry of the chorus, whose arrival is mentioned only at the end of Act I in Menandrian plays, cf. *Aspis* 246–8, *Epitrepontes* 169–71 and *Perikeiromene* 261–2 (the suggestion of an entrance announcement for a subsequent Act based on a fragment attributed to Menander's *Hydria* cannot be substantiated, cf. Handley 1990, 131). Their subsequent interventions in contrast seem to flow directly from emptying the stage and this may provide some evidence for their continued presence in the orchestra during subsequent Acts. While, however, choral introductions such as this, together with the presence of the Greek word *XOPOY* (lit. 'of the chorus') in the manuscripts, show their presence, the activity they engaged in – whether song and dance as in the fifth century, or merely dance – remains a mystery. As Hunter (1979, 23–4) points out, however, the introductory announcement would be pointless if some form of performance did not take place. What does seem certain, though, is that such songs of the chorus as there may have been were non-organic, that is they were unconnected with the action and contained no comment on what had occurred in the Act that preceded them. Rather, they were included because of the genre's traditional demands and allowed the illusion of time passing. The process of generalising the comic chorus may have begun indeed as early as the last two plays of Aristophanes, *Ecclesiazusae* and *Plutus*, where at times *XOPOY* is used but no text appears (Sandbach 1973, 12; Sifakis 1967, 113–15; 1971; Pöhlmann 1977; Webster 1974, 72–3; Handley 1987; Hunter 1985, 9–10). A related question is whether the chorus remained to the end of the play. Pöhlmann (1991, 356) suggests their departure after the fourth interval since there is no mention of them or role for them at the end of the action, but we have to admit our total lack of information one way or the other.

Act II

233–65: Menander reduces the impact of the chorus' intervention both by restoring Daos to the action and by creating the impression that we come upon master and slave in mid-conversation, a common device at the beginning of a scene, cf. 50, 784. In what follows Gorgias soon begins to provide evidence of those qualities hinted at by the prologue that will allow him to fulfil his major function in the play – of bridging the gulf between Sostratos and Knemon, town and country. Through his instant reaction to the sight of Sostratos at 258, for instance, he echoes the rustic tendency to jump to conclusions that we earlier heard from Daos. It is an understandable reaction perhaps in view of his source of information, but it nevertheless displays typical rustic prejudice against what is seen as the easier life of a city environment. Yet despite this, despite the hard existence imposed upon him (cf. 23–7), Gorgias has not been soured by life – in stark contrast to Knemon. When he comes into contact with Sostratos, he is courteous almost to a fault, expressing his complaint for the most part in terms of extreme moderation. He is receptive to Sostratos' assurances of sincerity in his quest for marriage, yet has his feet firmly on the ground when it comes to gauging the young man's chances of success. Unlike Knemon, at least in Daos' eyes (220–4), he has his step-sister's welfare at heart, even if he doubts the effectiveness of putting his concern into action, and does not hesitate to help even Knemon when the old man falls down the well. Indeed, Gorgias' concern for his step-sister and his rescue of Knemon are given added poignancy in that they take him away from scratching the bare living from the land that Pan outlined at 25 (Lowe, 130). Finally, unlike Daos he displays concern for Sostratos' own background when the prospect arises of the young man doing hard physical labour. Yet there are also features Gorgias shares with Sostratos, not least, as here, the belief that servants do not always behave with the sense of responsibility expected of them (cf. 138–43). Further emphasising Gorgias' role as bridge is the fact that both Sostratos and Knemon find in him what they signally fail to locate in others. In Sostratos' case he finds a friend who is both reliable and practical in his advice and help. Knemon on the other hand finds that element of disinterested help he has long missed in the rest of humanity (Jäkel, 262).

243–5 *If she...as well:* Like 222–4, the statement serves to emphasise the importance of reputation for a family, especially a poor family, in antiquity.

247 *Let's knock:* Though this is a restoration in the text, its likelihood is suggested by Daos' reaction, as Gorgias assumes the charge of carelessness Daos had earlier levelled against Knemon and intends to inform the old man of what has apparently happened. That Daos should react with startled fear of being struck up for a beating by Knemon in the presence of his master is, strictly speaking, illogical, but it is yet another instance of the playwright 1) reinforcing the picture of Knemon already established as a totally unapproachable individual, 2) providing the cue for Gorgias' own thumbnail sketch of his step-father - a picture from yet another angle, this time someone who knows him well, 3) raising the transient possibility of one course of

action before diverting attention in quite a different direction (Ireland 1983 & 784–5N.).

250 with his quarrelling: Textual problems prevent total certainty of interpretation here, but introduction of the metaphorical ζυγομαχῶν, echoing its use in 17, reinforces the description Gorgias gives while also looking forward to the sentiments of 295–8. All the same, it is difficult to see the exact relevance of the antithesis between force and law on the one hand and persuasion and character on the other, except to bolster what Menander, through Gorgias, wants to represent as a hopeless situation – approaching Knemon – immediately before it becomes otiose with the reappearance of Sostratos.

256 He's coming back again: Like the arrival of Pyrrhias on stage, the reappearance of Sostratos is another instance of dramatic coincidence which removes a problem of Menander's own making – the repercussions of Gorgias' concern for his step-sister – just as the intervention of Gorgias at 269 avoids the inevitable unpleasant consequences for Sostratos if he were to carry out his resolve to approach Knemon.

257 the fancy cloak: The *chlānis* referred to here in the Greek was a cloak of fine wool that might be worn by both men and women and is chosen as the external visible sign of Sostratos' city life (cf. *Orge* fr. 363K (Sandbach 1972, 311) 'And yet I too was once a young man, wife, and I didn't take five baths a day; but now I do. Nor did I have a *chlānis*; but now I do. Nor did I use perfume; but now I do...'). As such it is the first aspect of Sostratos' appearance that impinges on the rustic Gorgias, just as at 754 it is Sostratos' sunburn that Knemon first notices. In this way both are characterised by a tendency to judge on external appearance, though in the event it is only such peripheral features that they share. The contrast between the two young men may well have been further emphasised at this point by clothing Gorgias in a *diphthera*, the leather jerkin mentioned in the context of the dream at 415, but this is mere hypothesis in the absence of any reference in the text.

259–68 Sostratos: The young man's entrance monologue serves to explain not only his unexpected return to the stage (cf. Pap. Ghōran ii 105–6, Sandbach 1972, 332, 'Since I haven't found Phaidimos anywhere, I've come here myself...') but also his failure to find Getas, a theme that leads with graceful naturalness into details like the sacrifice, and the thumbnail sketch of Sostratos' mother. Such descriptive elements, introduced here as virtual irrelevancies, do, however, come to have a distinct role to play in the action: they reinforce the picture of Sostratos, and they provide unexpected foreshadowing for events such as the sacrifice that have an actual role to play in bringing about the dénouement. And the sacrifice, in particular, is of importance here. It brings to the scene Getas and Sikon, the Mother and Kallippides. It keeps Knemon at home and appears to ruin Sostratos' hopes of making a good impression by working. It ensures Gorgias and Sostratos are in place for the rescue. It is available for conversion into a betrothal celebration, and finally it is the pretext for inducing Knemon back into society (cf. Schäfer, 86). In addition,

the formulation of what Sostratos says here is reminiscent of the tragic messenger speech, used like 522–45 and 666–90 to provide information on offstage developments for the benefit of the audience.

261 I don't know which: This is a nice piece of irony in retrospect since, as we learn from 400–1, it is none other than Pan.

she does it every day: Within the space of a few words Menander not only presents the picture of a woman over-endowed with a superstitious sense of piety, but through the actual words put into Sostratos' mouth shows him once again as something of a spoilt adolescent whose relief at not being caught up in arrangements for the sacrifice are matched by his peeved annoyance at having failed to secure the services of Getas exactly when he wanted them (Arnott 1964^a, 113; 1968, 8).

266 I've decided...traipsing about: To a modern audience Sostratos' decision might seem to mark an advance in his psychological make-up, a growth in maturity resulting from a series of frustrating disappointments: from a young man whose first instinct is to rely on others to one prepared to act for himself. Yet in the context of the ancient theatre such an interpretation can hardly be justified. To ancient thinking character was established from birth, determined by nature rather than nurture (cf. *Epitrepontes* 320–33). As a result character-development forms little part of dramatic productions except for the realisation that earlier actions were based on misapprehension (cf. 713–22). Plays were in consequence ethical – they represented the actions and interactions of already developed characters – rather than psychological. And within the context of the present play the decision that Sostratos gives voice to here proves no more than a fleeting blip in the overall picture. Once he is assured of Gorgias' support and friendship, he has no hesitation in attempting to use him every bit as much as he had earlier tried to use Chaireas and Getas. It is true that Sostratos proves willing to engage in manual labour in an effort to attract the attention of Knemon and make contact with him, but the initiative for this comes from elsewhere (350–7, 365–70). What then does Sostratos' resolve here contribute apart from restoring him to the stage? 1) It foreshadows a willingness for personal involvement through labour in the fields – this is as far as any 'psychological' development goes. 2) It allows Menander to exploit his audience's knowledge of the situation in order to produce an effect without the need for blatantly spelling it out on stage. In the present case the audience knows full well the reality of Knemon's character. It also knows the by-now extensive range of Sostratos' own information as regards the old man, information drawn from Pyrrhias' encounter with him, his own experience of him and the reaction of Knemon's daughter. What it sees in the determination for personal contact here is the continuing inability of Sostratos to accept the reality of Knemon, which signals in turn his continuing immaturity of thought.

267–8 I'll knock at the door: Menander brings Sostratos to the very brink of potential disaster before he is rescued in a most unlikely manner, by the serious charges Gorgias makes against him.

269–314: The contrast between the two young men, already established on a visual level through their clothing and intellectually by their understanding of Knemon, is now developed further through their differing speech and thought patterns. Gorgias, for instance, approaches the task of warning Sostratos off in a style that Sandbach 1973, 179 calls 'comically formal, almost pompous', one that involves long and meandering sentences, suggesting that while he has a well-developed sense of right and wrong (even if he does tend to see ethical and moral questions in terms of black and white – much like Knemon), he has never needed to put such feelings into words. In many ways indeed the formality of Gorgias' speech (Sandbach 1970, 117 notes seven antitheses between 271 and 287) seems deliberately contrived by Menander to heighten the contrast between the two young men already established: the easy flow of Sostratos' description of his mother (259–64), the formal balanced phrasing of Gorgias at 250–4 (see 302–14N.). But what is Menander's dramatic purpose in formulating Gorgias' speech at 271–87 as he does? A number of explanations have been offered: 1) to display the young man's intellectual limitations and to suggest an element of gentle ridicule, 2) to attract our sympathy for him, 3) to emphasise the young man's rusticity through his reliance on sententiousness (cf. Aristotle's *Rhetoric* 1395a6–7, 'A sufficient example is that rustics are especially given to coining maxims and readily make a display of them'), 4) to indicate his feelings of social inferiority, resulting in a style he believes will impress an evidently sophisticated city-dweller, or his realisation that the charge he is about to bring against Sostratos is so serious that it needs careful preparation, hence such preliminary phrasing as 'would you mind' and 'rather serious advice' (269–70), leading into the widely applicable generalisations of 271–83. It may well be that Menander intended an element of all these factors, presenting a picture he knew would evoke different responses from different sections of his audience, an injection of ambiguity that is part of all great literature (Arnott 1964^a).

271–83: This whole section forms a single complex sentence in the Greek – the most complex in fact in the whole play (Ireland 1981), one based upon multiple instances of formal grammatical balance: first in 272, between rich and poor, then between the specific case of the rich individual in 274 and the poor as a group in 280. This balance is then further bolstered by the subordinate ideas attached to each side: in the case of the rich man the clause 'as long as...harm to others', for the poor 'providing they do nothing wrong...honest men', both of them setting the conditions for the future good or bad fortunes expressed in 277–9 and 282–3. It is a mark of Menander's skill, however, that this formal balance is not allowed to become blatantly obvious, and Menander rounds off the whole speech with an instance of grammatical illogicality in the Greek. As a result Gorgias' argument leaves us, at first hearing, with an impression of incoherence as he begins with the proposition of all men undergoing a change of fortune, while he ends in 286–7 with the possibility of enjoying good fortune for ever.

274–7 the wealthy man...harm to others: The idea of an individual's fate being in accordance with his deserts was something of a commonplace by Menander's day (Arnott 1981, 224–5; cf. Euripides' *Ion* 1621–2 'In the end the good find their deserts while the wicked, by their own nature, can never prosper'; Dover, 110–12). Likewise, the temptation for the wealthy to use their good fortune for evil ends was well recognised in the term *hybris*, defined by Aristotle *Rhetoric* 1378^b23–9 as 'so acting or speaking that the sufferer is disgraced, not in order to attain anything for oneself other than the performance of the act, but for pleasure...The cause of the pleasure for those who commit *hybris* is their belief that in maltreating others they more fully display their superiority. For this reason the young and the wealthy are guilty of *hybris*, for they think that by committing it they are superior'. To the audience the underlying, if erroneous, attribution of this to Sostratos would have been clear even before the explanation of 289–93.

282 their lot: lit. 'daimon'. The Greeks popularly believed each individual had a personal spirit which determined his lot in life: Menander fr. 550–1K (Sandbach 1972, 321) 'Each man has a *daimon* at his side from the moment of his birth, a beneficent guide throughout life', cf. *Epitrepontes* 1093–8, where the individual's character takes on the role, 'The gods have set within each man his character as guardian. It brings us low if we treat it badly, but another man it saves. This is our god, responsible for each man's success or failure'.

credit: The varying and not altogether successful attempts of commentators to provide some specific explanation of the term is a powerful indication that Menander probably intended an element of ambiguity here. Some, like Handley 1965, *ad loc.*, take it in the sense of business credit, citing Demosthenes XXXVI 44 'good credit is the greatest asset in business'. Sandbach (1973, *ad loc.*) on the other hand suggests the poor man might with time win the confidence of his *daimon* (the 'lot' mentioned earlier in the line) and thus gain a reward. Others personify the reference to time to produce 'build up their credit with Time', which they see as acting in the same way as Chance. Perhaps the best clue for interpretation, however, comes from the source of the statement, Gorgias himself, who is hardly likely to have been in a position to place much emphasis upon personal credit in terms of high finance, but might well have looked for some recompense for honesty from an attendant spirit.

284 So what is my message?: The stark contrast between the brevity of the question and the prolixity of what precedes suggests that Gorgias realises his generalisations have led nowhere and that he has failed to make the impression he intended. As a result he turns to an approach that is certainly more directly addressed to Sostratos, though no more specific to the situation Gorgias believes exists.

285–6 don't look down on the very poor: For the sentiment compare Menander's *Georgos* fr. 94K (Sandbach 1972, 34) 'The man, whoever he is, who wronged your poverty, is ill-starred because he has wronged what he may himself one day have. Even if he is very well-to-do, his life of luxury is insecure; for the

tide of fortune quickly changes.', Philemon fr. 213.6–8K 'But you have a fortune – it is quickly lost; possessions and property – you're not unaware of the changes in fortune, how it turns the rich man into a beggar by tomorrow'. Application of the term 'the very poor' (lit. 'beggars'), though, is hardly appropriate to Gorgias, still less to Knemon, as we learn at 327–8, but it is no doubt used to sharpen the contrast with Sostratos (cf. Aristophanes' *Plutus* 552–4, which distinguishes between the beggar, who has nothing to live on, and the poor man, who has to husband his resources carefully and work hard, but who is nevertheless able to maintain himself at subsistence level). In the face of what he sees as a threat from another class Gorgias closes ranks with his step-father, applying in the process an exaggeration that finds an echo in Kallippides' description at 795–6.

288 out of place: Following the lengthy complexities of Gorgias' lecture on morality, the tone and obvious understatement of Sostratos' response cannot fail to raise a smile in the audience. It shows him to be impressed by the spirit of Gorgias' generalities, but perplexed at what he can have done to deserve the outpouring. It is this ambiguity of Sostratos' response that in turn finally compels Gorgias to express himself in terms of greater clarity, and at once we see a corresponding contrast in Sostratos' own reaction (Arnott 1964a, 119).

292 worth the death sentence: Though Gorgias does not use the specific terms for seduction or attempted rape, the tenor of his whole statement suggests they are what he means, crimes that could result in instant death if the perpetrator were found in the act (Harrison, 32–6; Fisher 1992, 104–7). The force of Gorgias' charge is further heightened by the additional importance set upon family honour by the poor. Yet there is also comic irony in Gorgias' accusation; for whereas it is based on the typical New Comedy theme of wealth and leisure being the precursors to illicit sexual activity by young men (cf. *Samia*, *Epitrepontes*), this is definitely not the case with Sostratos, who is portrayed throughout as honourable, virtuous and intent on marriage (Arnott 1981, 226–7).

297 he attracts sympathy: Those engaged in lawsuits were well aware of the sympathy-factor attached to the plight of the poor (Demosthenes LVII 36 'do not scorn the poor, gentlemen of the jury; for their poverty is misfortune enough'), and often pleaded poverty when this was far from the truth, cf. Aristophanes' *Wasps* 563–5 'What flattery can a juror not hear? They wail about their poverty and add further ills to those they have'; Terence's *Phormio* 273–7 'But if someone should happen to have laid a trap for our inexperience out of malice and wins the case, is it our fault – or that of the jury, who often take from the rich man out of envy or give to the poor out of pity?'. That the opposite could also be true appears at Menander's *Georgos* fr. 93K (Sandbach 1972, 34) 'The poor man is easy to look down on, Gorgias, even if what he says is the honest truth. People think his talk is aimed at only one end – gain. Likewise the man whose clothes are threadbare is called a blackmailer, even if he's the one who's suffered injustice'.

298 insult: Gorgias uses the word *hybris* (cf. 274–7N. above), itself a strong term in law, but inserted here to emphasise the venom that might be expected to accompany the poor man's quest for justice in the case of rape or seduction, cf. Philippides fr. 26K 'for he who acts violently towards the weak man, Pamphilus, seems to be offering insult (*hybris*) not injury', Terence's *Adelphoe* 605–6 'People who are not so fortunate in life are inclined to be rather distrustful and take everything more as insult'. Once again, by associating himself ('for us who have no leisure') with Knemon ('when a poor man's wronged'), Gorgias closes class-ranks against what he sees as a threat from outside.

300–1 Well said, master...come of it!: Daos' interruption of Sostratos' speech before he actually begins his defence has been variously interpreted, since it is not totally clear to whom it is directed or its purpose (some early editors even attributed the words to Pyrrhias, though this would have required a fourth actor and the slave's presence on stage without mention for an unparalleled period of time). Sense suggests, however, that it constitutes an attempt by Daos to put Sostratos off his stride.

302–14: In stark contrast to the syntactic convolutions of Gorgias, the shortness and directness of Sostratos' sentences underline the sincerity of his emotions. The whole speech provides a recapitulation in a more positive form of what was revealed in the scene with Chaircas, and allows a significant display of self-control and good manners retained even in trying circumstances.

307 reasonably well off: In view of Pan's description in the prologue (40) and what we later learn of Sostratos' father at 773–5 the young man's modesty here – bolstered by the unnecessary assurance of his free-birth – is one of his more attractive characteristics. We see it again in the description of Knemon at 325–6 ('That difficult fellow. I think I know him.'), but here it serves the more immediate purpose of helping to close the gap between himself and Gorgias, an instance of a tendency to understatement and a natural philanthropy in his character.

308 without a dowry: Sostratos' willingness to forego what was a normal and even obligatory feature of any marriage settlement, was a conventional New Comedy device for signifying both the sincerity of the young man's attachment and his desire to marry in spite of the financial gulf between the two families, cf. Plautus' *Aulularia* 478–81 'To my mind, if the other well-to-do people did the same and married the daughters of the poor without a dowry, the state would be much more harmonious', Diodorus Comicus fr. 3.3–4K, 'It's better to take a wife who's well brought up than one who's badly brought up with money' (Martina 40). Though New Comedy emphasises the love-match in its plots, the usual form of marriage in ancient Greece was somewhat different – a formal agreement between families which had important financial as well as dynastic implications (Walcot 6). Within such a marriage agreement the dowry represented the bride's contribution to her husband's household, a contribution which did not become his property (though he had considerable control over its management) but which was held in trust for any offspring (hence Smikrines' objection at *Aspis* 270–3) and

which he was obliged to return in the event of divorce (cf. *Epileurepontes* 1065–7; Harrison, 45–60; Préaux 1960, 223–5; Brown 1993).

308.9 to love and cherish her for ever: cf. Pap. Didot I 14–17 (Sandbach 1972, 328–30) 'There's a law laid down for man and wife; for him always to love the wife he has, and for her to do what pleases her husband'.

311 may Pan and the Nymphs: The irony of the reference cannot have been lost on the audience. It brings into sharper focus the divine element, hinted at in 260, but more importantly it raises a smile at the thought that Pan has already intervened to alter Sostratos' emotional state (44).

313 I'm put out: Sostratos' closing statement is a mirror image of the one that opened his argument. There he had been content to accept the name of criminal if love was deemed a crime. Here in contrast the real imputation of criminality brings a different reaction, but in keeping with his overall civilised behaviour one that remains internalised – he does not lash out in retribution. If anything, he seeks to prove his genuinely honest intentions, invoking the wrath of the gods against himself for any dishonourable behaviour.

317 You've won me over: The speed of Gorgias' conversion from hostility to friendship comes as something of a surprise. On a technical level it might be explained as the playwright's recognition that there was little to be gained from further development of the theme of hostility, and a need instead to press on with new action. At the same time the ease with which Gorgias is won over does have a useful spin-off in terms of characterisation by displaying an openness of character and a receptiveness to what the audience knows are genuine reassurances of sincerity from Sostratos. It is a receptiveness that also points a contrast to the closed and crabbed cynicism of Knemon and allows an easy interaction with Sostratos' natural affability (Ramage 200; M. Anderson, 201, 206).

made a friend of me: Gorgias' use of the word 'friend' here provides the cue for the next stage in the action. In its Greek context the term signified not simply an emotional tie between individuals but a recognition of mutual obligations to give help and support whenever needed; hence Sostratos' immediate assertion of Gorgias' future usefulness in 320, and Gorgias' recognition of the statement's implications in his reaction at 322.

320 useful: Sostratos' speedy recourse to the word indicates his continuing tendency to be parasitic on the efforts of others, and perhaps an unspoken sigh of relief at not having to put into practice his earlier resolve to knock at Knemon's door. When, in response to Gorgias' questioning of his 'usefulness', Sostratos refers to Gorgias' 'spirited character', he may in fact be attempting to force onto Gorgias acceptance of the idea of duty which friendship entailed.

325 That difficult fellow: Like 288 and 307, the phrasing shows Sostratos' tendency to understatement. By minimising the obstacle that Knemon represents (even in Sostratos' eyes) he probably hopes to head-off the idea in Gorgias' last words – that the old man is a hopeless case.

327 two talents: cf. 40N. above. So far, apart from the fact that Knemon can afford to leave some of his land unworked (163–4), the impression given of him has been that of a poor man for whose household the loss of a bucket is a

major catastrophe. As Gorgias begins to make clear, however, the reality of Knemon's lifestyle shifts away from unavoidable poverty such as Gorgias himself suffers, to something more self-inflicted – a mania for independence and isolation, emphasised by the position of 'all on his own' at the beginning of 329 and at the end of 331, and expanded upon with the pointed reference to there being absolutely no-one, either slave, neighbour, or hired hand, to help. In this way Gorgias gradually introduces the theme of self-sufficiency that figures so prominently later. As yet, though, the impression remains that Knemon's isolation stems solely from misanthropy.

333 with the girl at his side: This is the only point of mitigation in Gorgias' description of Knemon as thoroughly anti-social, though it needs to be seen in the light of the girl's own words at 203–6, and may exist as much to further the characterisation of Gorgias as someone without malice as to inspire Sostratos' continued interest and determination to make a good impression on the old man.

336–7 when he finds a husband who's like himself: The observation is inserted primarily for its effect on Sostratos in 337–8, but the theme returns at 733–5.

340 we're relatives...it to: The words provide that same recognition of family obligations, no matter how harsh, as Gorgias voiced at 239–40. The scene illustrates well in fact the young man's experience of life's troubles that Pan mentioned at 29.

344 That never leaves any time for anything else: For love as the pursuit of the leisured see 53N. above. Sostratos' question to Gorgias about love and the young man's response brings into sharp focus one of the dichotomies of urban and rural life as Gorgias echoes the sentiment of Daos' words at 210–11.

347 the god's: Once again Sostratos' words, probably intended as a reference to Eros, god of Love, point the audience to the real source of his affliction, Pan, who was often associated with love.

352–7 I'll bring up...sight of you: These lines, inspired by Gorgias' attempts to prove the impossibility of fulfilling Sostratos' desire for marriage and thus spare his new-found friend still more trouble, sum up well the themes already introduced: Gorgias' concern for his step-sister, Knemon's antipathy towards society that is likely to be sparked off by any suggestion of a son-in-law, and Sostratos' background of idle ease, which is quite out of keeping with his present rural environment. These last two in fact encapsulate the gulf that has yet to be bridged, but the first step in the bridging is not long in coming with the suggested change in Sostratos' appearance (364–5) and the abandonment of a life of ease by work in the fields (366–7). Significantly, when Sostratos is eventually brought into contact with the old man at 754–5 it is precisely his changed appearance and the willingness to work that impress themselves upon Knemon and Gorgias.

358–9 he'll be going out soon: Menander nowhere explains how Gorgias knows this. When Knemon earlier returned home, his daughter's reaction suggested he was not expected and that this was not part of his usual routine. We might rationalise the situation in terms of Gorgias having seen the old man leave the fields, but the problem is one that occurs more readily to the reader than to the

theatre audience, which is swept along by the action and willing to accept the situation offered. More important is the effect the observation has on Sostratos, and in this we see Menander's further emphasis upon contrast – between Sostratos' eagerness (359–60) and Gorgias' virtual indifference 'Maybe so, but then again...'. In the event Sostratos' eagerness for the course of action Gorgias proposes in the hope of seeing the girl becomes an instance of false foreshadowing since Knemon never returns to the fields but is kept indoors by the arrival of Sostratos' mother and her entourage.

[364–5 While we're...fancy cloak?: Opinion is divided as to whether this is spoken by Gorgias or Daos. Attribution to Daos is supported by 1) the presence of the slave's name in the margin of the papyrus at 366 and 371, suggesting that this is part of an attempt to lure Sostratos into a course of action meant to wear him out, 2) the echo of Gorgias' words at 356–7, which would arguably make the question here otiose if it came from the same source, 3) the sense of connection between 364 and 'Straight away...' created by Sostratos' question 'And why not?', 4) the almost sarcastic emphasis upon 'working' as the first word in 364 and '*chlanis*', the last word in the question and stressed by its position in enjambement at the beginning of 365, a sarcasm we might expect from Daos, 5) the evident venom in the whole of this section, which makes the contrast with Sostratos' clear gratitude in 377–8 all the more poignant. Attribution to Daos also produces a more extreme dichotomy between intent and results: Daos aims to get rid of Sostratos; yet the suggestion to help on Gorgias' land does paradoxically advance Sostratos' cause in the eyes of both Knemon and Gorgias. Attribution to Gorgias on the other hand creates an illogicality in that the whole aim of his argument so far has been to prove the futility of any approach to Knemon. In terms of stage action it seems likely that Sostratos should take Daos' question to heart and actually remove his cloak. If this interpretation is correct, Sostratos' words at 370 may well signal the act (cf. Sandbach 1973, n.371; Frost, 53), but what he does with the cloak must remain speculative. He may carry it off over his arm, leave it where he drops it, or throw it towards the shrine.]

366–70 No, you'd better...poor farmer: As with the plan to secure the help of Getas, Menander introduces the fleeting prospect of a theme based on intrigue and deceit, only to deflect this subsequently into something more positive.

371–4 What I want...bothering us: Bain (1977, 128) suggests that Daos' words are either a soliloquy or a statement directed to Gorgias rather than an aside (he regards it as too long for this purpose). It is difficult, however, to see the reasoning behind this. The fact that it produces no response from either young man, combined with its malicious tone, points most readily to a delivery aside meant only for the audience's ears. Certainly, for the words to be directed to Gorgias, who is trying to spare his new-found friend both pain and disappointment, would produce some curiously clumsy dialogue. As an aside on the other hand (despite its length – if this is a consideration at all) it neatly separates a final attempt by Gorgias to dissuade Sostratos (371) from the young man's response, which dismisses the attempt with the determined instruction 'Fetch a mattock'.

375 a mattock: The *dikella* was a two-pronged hoe designed for use like a pick-axe (cf. Sostratos' description of his work at 526–8) in order to allow either deeper tilling of the land than could be achieved with an ancient plough, or, more likely here, for use on rockier soils and steeper slopes than the plough could manage. For the mattock as a sign of hard work see *Georgos* 65 'freed from his mattock and his troubles', Sosikrates' *Parakataitheke* fr. 1K 'Whenever a pale-skinned, fat, idle man who's used to a life of luxury, takes up a five-pound mattock, he begins to pant'.

376 walling: i.e. construction of a dry-stone wall. Daos' choice of work shows that his offer to Sostratos is not indicative of any desire for lighter labour (cf. 206–7).

381–92: Sostratos' speech here has a number of functions: 1) It confirms his determination to press ahead with the course of action suggested by Gorgias in the hope that he will be able to see the girl again and that something positive may come out of it. The fact, however, that Gorgias' aim in introducing it – to show Sostratos the impossibility of his goal – makes him instead more determined, not less, and that he not only fails to see through Daos' cynical deception but actually welcomes it, all indicate how Sostratos continues to be innocent of the reality that surrounds him. At this stage too the audience can hardly have been unaware of the hopelessness of the enterprise and the naiveté of Sostratos in believing that acting the countryman will make any impression on Knemon. From this in turn comes puzzlement for the audience as to how the happy ending demanded by the genre will actually come about. 2) It emphasises both the virtue of isolation – the fact that the girl will be ignorant of life's darker side and unencumbered by the superstition and faults men in antiquity traditionally associated with women (cf. Sostratos' earlier criticism of his mother's superstitious devotion to sacrifices at 260–3) – and, following on from this, the contrast between what are seen as the negative aspects of female association and the male-engendered 'atmosphere of freedom' (cf. Antiphanes' *Misoponeros*, Introduction: *The Figure of the Misanthrope in Greek Literature*). It is comically ironic, though, that Sostratos chooses to express his love for the girl in terms that contain more than a hint of misogyny and make a virtue out of what in other circumstances might seem a decided disadvantage (Jacques, 31; Walcot, 6). By the same token the speech links the positive aspects of isolation with the theme of Knemon's character and begins, through the description 'has a natural antipathy towards vice', that gradual shift in the depiction of the old man that takes place in readiness for his *apologia pro vita sua* at 713–47: from a lifestyle founded on total anti-social misanthropy to one based on disgust at what was seen as the hypocrisy of society. It is surprising in terms of logic, though, that Sostratos comes to this conclusion about Knemon with not a shred of hard evidence. Instead, ever the optimist, he seems to put the best face on what at 355–6 Gorgias intended as a wholly negative picture. That the audience accepts this is, in turn, an indication of Menander's skill in combining dramatic development with an ostensibly credible assessment from Sostratos. 3) In the final three lines, with their

reference to the mattock's weight, the speech allows a lightening of the scene in readiness for the entry of Sikon and Getas, and a reinforcement of the audience's sympathy for the young man in the depiction of him as capable of recognising his own – here physical – shortcomings, just as at 75–7 he admitted his faulty planning. An ability to raise a smile in the audience, like his ability to turn discouragement into something positive and his persistence, does much in fact to counter the exploitative picture given elsewhere.

Commentators are divided as to stage action associated with the speech, in particular the point at which Gorgias leaves the stage, and in consequence whether Sostratos' speech constitutes an address that is overheard or, like 135–8, is directed at a character who has left the stage. Some argue for the exit of Gorgias at 381 so as to allow the actor to change costume and reappear from the opposite wing as Getas at 402 (Frost, 47; Blundell, 80; Zawadzka, 47 n.20). Others suggest that simultaneous exits for Gorgias and Sostratos could be both feasible and dramatically effective, and that exiting together avoids the difficulty of Sostratos not knowing the whereabouts of Gorgias' fields (cf. Arnott 1989^a; cf. Belardinelli, 58–60). In the absence of any actual exit statement from Gorgias, however, it would perhaps be wiser to rely not upon conventional stage technique, which may or may not have intervened, but upon the tone of Sostratos' speech, which has all the appearances of a monologue delivered like that of Knemon at 442–55.

393–404: Like the first entry of Daos, those of Sikon and Getas form the bridge between Acts II & III, just as the complaints about the weight of the mattock and the obstinacy of the sheep serve as a link between two quite separate scenes (cf. 520–3; Arnott 1975^a, 142–3). Of more immediate relevance, though, is the injection of an element of light comedy at the end of Act II in readiness for the slapstick of Act III, as the very entry of the cook signals to the audience a series of potential comic developments, cf. *Aspis* 216–49.

This sheep's a real beauty: References to the state of sacrificial animals were a conventional source of humour in New Comedy (cf. Getas' description at 567, that of Niccratos at *Samia* 399–402, and Euclio's complaint at Plautus' *Aulularia* 564–5 'It's all skin and bone – that's how careworn-lean it is. Hold it up to the light and you can see its insides'). Arnott (1968, 15) points to the additional verbal pun on the Greek word for sheep, πρόβατον, suggesting something that goes forward, in stark contrast to the reality revealed in 397, 'it won't budge'. The whole speech in fact shows signs of careful construction for the sake of humour, with the formal balance of two conditional clauses ('If I lift.../' 'If you let it go') combined with asyndeton, giving over all an air of harassed annoyance. In dramatic terms on the other hand Sikon's role within the scene is that of a quasi-protatric character: to elicit information important for the plot, but here in a manner that creates its own humour and irony as his interruption for information both delays and exasperates Getas.

398–9 it's me, the cook, who's been ground to mincemeat: Formal identification of the character-type here – no doubt obvious from the start because of the equipment he would traditionally have carried with him, the mask he would have worn, the presence of the sheep and the reference in 264 – is secondary

to the ironic observation that it is Sikon who has been turned into mincemeat by his intended victim, cf. Menander's *Samia* 283–4 'Really, cook, I don't know why you carry knives with you. Your chattering's enough to chop up everything'; Alexis fr. 173.12K 'Don't cut me up; cut up the meat instead'; Anaxippus fr. 1.23–4K 'It's me you'll cut to pieces, not what we're supposed to sacrifice'. Cooks in antiquity – often hired specifically for the occasion, as here (cf. 264) – were expected not simply to prepare the meal, but also to butcher the animal, hence the irony. The fact that Sikon is not specifically named in the extant text until 889 is a powerful indicator that for such professional characters recognition of type was more important than the individualisation of a name. In contrast, the insertion of Getas' name at 401 is important since with remarkable economy it reminds the audience of Sostratos' plan at 181–5.

399 haul it along the road: The Greek text employs the word for hauling ships overland either to shorten a journey or to avoid dangerous waters, both of which the roadway constructed over the isthmus of Corinth was designed to perform.

401 Greetings to Pan: For the need to greet the god see 11N.

402–4 A load...to carry!: Further irony comes from the discovery that the slave Sostratos had described at 183 as 'a real bright spark' hardly lives up to the description, another instance of Sostratos' repeated misinterpretation of reality. Instead of a live wire (who might have found a way of avoiding the task he now has) he can merely fulminate at the imposition of hard work (cf. 546–51). Just as the entry of a sacrificial animal was part of the comic tradition by Menander's time, so the picture of the over-burdened slave can be traced back to Xanthias at the beginning of Aristophanes' *Frogs*. Here Getas staggers under the weight of rugs and cushions the sacrificial party will lie on during their feast.

407–8 a dream about Pan at Paiania: The reference to a dream and its consequences not only provides motivation for the entry of cook and slave but also brings back into focus Sostratos' words at 259–64 and a dramatic thread that at the time seemed only a passing reference designed for local colour. In addition, the reference to Pan forges a link between the young man's love pangs (established in the prologue) and his mother's piety, which in turn will have a considerable influence upon her son's plans to achieve his goal (see Introduction: *A Role for Pan in the Action?*). For the moment, however, the way in which the situation will develop remains a mystery, one specifically designed to tantalise the audience and rouse its expectations. To dream of Pan was clearly a serious event, as the mother's reaction indicates; hence, like Atossa in Aeschylus' *Persae*, she seeks to avert the omen with a sacrifice.

408–9 straight away off we'll troop: Getas' disenchantment at his mistress' superstitious piety is a mirror of Sostratos' at 259. Indeed the specific mention of Paiania, on the east side of Mt. Hymettus and some twenty miles from Phyle, seems inserted simply to emphasise Getas' disgruntled attitude

towards the impositions of his mistress – he is dragged from one end of Attica to the other in the service of her religious observance.

410 stop badgering me: Use of the same basic verb here as at 398 ('chop') shows the ease with which its meaning was extended in antiquity to 'get on one's nerves', cf. Hegesippos fr. 1.3K 'Don't get on my nerves', *Samia* 292–4 'In case it's escaped your notice, my fine friend, you're really getting on my nerves in no uncertain terms' lit. 'you're making mincemeat of me'. Both passages are addressed, in fact, to cooks, thus adding to the humour of the pun. Getas' annoyance, though, is not so much at the loquacity that was traditionally associated with stage cooks as at Sikon's interruptions, though Dohm 219 is perhaps correct in hinting at a prospective rather than retrospective function: Getas' irritation, born of his weariness, is used against a characteristic of Sikon's that comes into proper focus only after 410. By signalling it here, however, Menander prepares his audience for the picture of the inquisitive cook dragging information from the slave.

414 putting leg-irons on him: These must be the chains of love which shackle Sostratos emotionally.

415 a jerkin: A leather jacket, typical of rustic dress, which symbolises in the dream the conversion of Sostratos into a quasi-countryman.

426 but even so I don't trust you: The insult draws the Act to a close on a note that reinforces the abiding image of the slave as a habitual grumbler.

Act III

427 Lock the door: This was an unusual practice in daytime, as Theopropides' reaction to a locked door at Plautus' *Mostellaria* 444 indicates: 'What's this? The door locked in broad daylight!'. It serves as yet another example of Knemon's antisocial ways, just as it typifies Euclio's fear of burglary in Plautus' *Aulularia* 103–5 ('Make sure you lock the door with both bolts. I'll be back soon. Oh it's agony having to leave the house!'). With the impending departure of Knemon it seems that Sostratos' hopes of meeting him will indeed be realised, but once again Menander shows this to be false foreshadowing as the old man's plans are frustrated by the arrival of Sostratos' mother, whose verbal bossiness and attention to detail serve both to underpin the picture of her given earlier and to arouse Knemon's disgust. Arnott (1989b, 29) sees in developments such as this an excessive reliance upon coincidence by Menander, but it is equally true that coincidence is fundamental to drama if the play's goal is to be achieved within its limited confines, and in the specific case of *Dyskolos* chance and coincidence are prime directing forces in development of the action (Vogt-Spira).

430: The entry of Sostratos' mother and her party – without warning and in a state of considerable bustle – provides yet another instance of intrusion upon Knemon's privacy and desire for isolation. First there was Pyrrhias' tactful approach, then Sostratos' mere presence near the old man's door, both of them seen by Knemon in terms of more than one person. Now he is confronted by a real crowd that creates considerable noise by virtue of the number of people

involved, the character of Sostratos' mother, the need not to approach Pan in silence, and a corollary of this in the traditional association of the god with music and dance.

Plangon: It is tempting to identify the character with Sostratos' sister, who comes into greater prominence in Act V, since the name is usually associated with the freeborn, and Sandbach (1973, *ad loc.*) adduces persuasive arguments for accepting the identification. On the other hand, since neither the mother nor Knemon's daughter is given a name despite the fact that both have speaking parts, one might well argue that there is no reason why Sostratos' sister should be singled out in this way (Handley 1965, 209), especially when Parthenis, who is addressed by name at 432, is quite clearly a servant. But this may ultimately be one of those details that creates problems only for a reading audience.

434 **So you've finally arrived:** In this way, like the later observation 'We've been sitting around for ages waiting for you', Menander indicates the passage of time caused by the intervention of the chorus. Equally, though, it is tempting to see Menander here playing with his own dramatic convention, using the passage of only a short period of real time since 426 to underline Getas' jaundiced view of the whole proceedings.

438 **It's pretty well dead already:** A further instance of the conventional joke about animals destined for sacrifice (cf. 393–404N.), but useful as another indication of Getas' annoyance.

439 **It can't hang around for your convenience:** A nice piece of irony in the mouth of a woman who, from her bustling entry and Getas' reaction, is clearly the real cause of delay.

440 **baskets, water and offerings:** The items mentioned are necessary accessories for any sacrifice. The first held the food and offerings, specifically the grains of barley sprinkled over the victim before it was sacrificed; the water was used for a ritual washing of hands; the offerings were often cakes that were either edible or made out of incense.

[441] **What are you gawping at, you stupid creature?:** The papyrus associates the question with what precedes, suggesting the mother as speaker, though some editors have thought its language too strong to be placed into the mouth of a woman and give it instead to Getas. This gains some credibility from the observation of Griffith 1968 that insults such as ἐμβρόντητε σύ (lit. 'you thunderstruck creature') are usually found in the context of social equals, but it may not be totally inappropriate to Sostratos' mother after the sarcasm of 439.]

442–55: As well as confirming yet again Knemon's extreme antipathy towards anyone who invades his personal space, the invective that now comes from him develops the theme of the old man as a hater of evil (introduced by Sostratos fleetingly at 388) into something more specific: his belief that selfishness is the principal factor in determining the behaviour of people in general. As such it foreshadows the explanation of his philosophy of life we are given after his rescue from the well. That ancient sacrifices came to exist

more for the benefit of the human participants than for the gods was not a new idea. An embryonic form occurs in Hesiod's *Theogony* 538–41, while in the fifth century the Old Comedy poet Pherecrates had portrayed a god complaining that men kept all the choice parts of the sacrificial animal for themselves and gave the inedible parts to the gods: bones scraped clean of meat as if they were destined for dogs (*Automoloi* fr. 23K). Similarly the Middle Comedy poet Eubulus in his *Semele* or *Dionysos* fr. 95K depicted Dionysos declaring 'First, whenever men sacrifice to me, it won't be blood, bladder, heart or membrane enclosing the entrails. For me there's nothing nicer when it comes to eating than a thigh', implying that it was the less choice items the god was accustomed to getting (see further fr. 130K cited at 451N). Menander himself was to introduce the idea elsewhere, in his play *Meithe* fr. 319K, 'So aren't our fortunes like our sacrifices. Whereas to the gods I bring a nice little sheep I bought for ten drachmas, the girl pipers, the perfume, the harp girls, the Mendeian and Thasian wine, the eels, cheese and honey cost almost a talent.', and it reappears later in Plautus' *Aulularia* 371–87 (with the ironic twist that all Euclio has bought is incense and flowers for the household god). It would be wrong, however, to see in Knemon's outburst an element of serious social comment in line with either the teachings of Theophrastus or the attempt by Athens' pro-Macedonian governor, Demetrius of Phaleron, to impose restrictions upon consumption. Knemon is, after all, hardly a sympathetic advocate for such ideas, though it probably struck a chord with the audience as more than merely the killjoy rantings of a crabbed old man (Gaiser, 30–1).

In addition to its clear dramatic effect the speech does also have a more technical function to perform – that of allowing time for Sostratos' mother and her party to enter the shrine, unpack the equipment mentioned earlier and discover the lack of a pan. Similar technical space-fillers occur at 206–11 (while Sostratos is fetching water from the shrine), 481–6 (to cover the time needed for Getas to tell Sikon of his failure), perhaps 522–45 (covering Getas' work in the shrine), 639–65 (the rescue), and 874–8 (instructing Getas to attend Knemon).

442 They're keeping me from my work: The complaint reminds the audience of Knemon's mania for work, first mentioned at 31–2. At the same time the audience cannot fail to be tantalised as it sees in the arrival of Sostratos' mother and her entourage an event connected with Pan but which actually obstructs the god's design by preventing Knemon from witnessing Sostratos' work.

445–6 I've a good mind...rebuild it: This is a humorously exaggerated reference to the underlying illogicality of someone of Knemon's disposition living next door to a shrine, but it carries with it overtones of the desire for isolation which balances that for work just mentioned.

451 the tail: Properly this is the whole region of the lower back where the tail meets the body. In earlier times the sacrifice of it had been deemed an offering of particular potency. By the 4th century, however, its status had evidently declined as Eubulus fr. 130K indicates 'you sacrifice only the tail

and the thigh bone to the gods, as if to pederasts'. Though Knemon's outpouring is meant as something of an exaggeration, the idea recurs at Fr. Adesp. 1205K 'Who is so foolish...as to expect the gods to take pleasure in offerings that consist of meatless bones and burning gall, things that aren't edible even by starving dogs'. Having been interrupted in his original plans and with his disgust over sacrificing aroused, Knemon disappears once again indoors, removing him from having any direct influence upon the development of the love-theme.

456

You've forgotten the pan?: The entry of Getas introduces the first instance of multiple mirror scenes within the play, i.e. pairs of scenes which by their structure and contents balance one another, a standard technical device of drama from its earliest extant period. In the present case Getas' efforts to borrow equipment are balanced by those of Sikon at 487–521, and both are further mirrored in Act V when cook and slave restage their earlier efforts, but this time in an atmosphere of burlesque. Similarly, the exit of Simiche from the house at 574 and her interaction with Getas is mirrored by her appearance at the beginning of Act IV and her interaction with Sikon (Katsouris 1981). Menander was later to use the device again both in *Aspis* – the effect upon Smikrines of the report that first his nephew and then his brother have died – and in *Samia* with the contrasting reactions of Demeas and Niceratos to what they believe are the true origins of the baby, and the two occasions on which Chrysis is expelled from a house.

458

Have to bother: Getas uses the same term as Knemon's daughter employed at 199, though this time he finds anything but the assistance the girl experienced. It forms in fact a significant word in the whole action: Knemon used it at 157 in the description of what Perseus did to all those who bothered him, followed by Daos at 374 in the context of trying to get rid of Sostratos. When later used by Sikon at 491 as part of his boastful description of how he wheedles equipment out of people it forms a pointer to the disaster ahead, while later still Knemon turns its sense against himself at 693. In its root form of ὅχλος 'crowd', it occurs in the context of the old man at 7–8 ('company'), 166 ('swarms of them'), and 432.

459

Slave: Attracting the attention of those inside a house was a conventional opportunity for visual and linguistic humour among New Comedy writers, allowing an injection of humour by patently exaggerated knocking and shouting (cf. *Epitrepontes* 1075–7, Plautus' *Mostellaria* 898–900, Frost 9). Here Getas extends the process by his continuing comic grumbles against the girls responsible for forgetting the pan in terms of their sexual promiscuity and tendency to lie in order to cover their tracks. Menander inserts a still further element of humour through the irony created for the audience as they witness Getas' attempt to attract one of Knemon's non-existent male slaves.

468

I'll eat you alive: The words echo Pyrrhias' observation at 124.

469

Is there some business contract...?: The question represents in Knemon's mind the only reason why anyone should wish to approach him. The old man probably intends it in a wide and non-specific sense, though Getas' reply, with

its mention of witnesses, shows he interprets the question more narrowly and overlaid with financial implications. Menander increases the humour of the situation with bathos, created by the contrast between Knemon's question and the actual purpose of Getas' errand, bathos emphasised by the repetition of 'pan', just as the incongruity of Knemon sacrificing cattle is highlighted by the reference to a snail in 475. Whether this latter jibe is meant for Knemon's ears is a matter of dispute. Some take it as an aside, others as addressed to the old man, though if this were the case we might have expected some response from him.

477–9 The women...back to them: Getas' attitude once more underlines the contrast between Sostratos' earlier assessment of the slave and reality – he retreats at the first obstacle.

481–6 Knemon's words, especially 'doesn't know how lucky he was to get away with it', foreshadow the second, more extensive and more humorous, scene of attempted borrowing, while also separating the departure of Getas and the arrival of Sikon. The latter's unheralded entry on stage and his monologue are masked by his address to the slave through the door of the shrine.

488–9 Some people...like this: Like Sostratos with Pyrrhias, Sikon finds it impossible to understand or accept the reality of Knemon until he experiences the old man himself. Also, like Pyrrhias at 105–6, he attempts to employ tactics that typify city life, but which fail dismally in a country context, as he himself recognises at 515–16 (Ramage, 203).

489 I've discovered the technique for it: In portraying the stage cook Menander has clearly chosen to inject the stock characteristic of boastfulness but has shifted this away from conventional pride in culinary expertise (Alexis' *Lebes* fr. 124K, *Pannychis* fr. 172K, Hegesippus' *Adelphoe* fr. 1K, Philemon's *Stratiotes* fr. 79K), suiting dishes to clients (Anaxippos' *Enkalyptomenos* fr. 1K, Menander's *Trophonios* fr. 462K), or the tendency to steal (implicit in Menander's *Aspis* 228–31), to an area that seems designed to amuse through bathos: his skill at borrowing (cf. Euphron's *Adelphoe* fr. 1K in which a character compares the cooking skills of old with contemporary proficiency in stealing and defrauding clients). It is an instance of boasting as clearly inappropriate in the context of Knemon's house as that of Chaireas was to Sostratos' situation and positively invites disaster.

500 You back again?: The question, taken at face value, suggests either that Knemon cannot tell Sikon from Getas, or that when Sikon enters he is accompanied by Getas, to whom the question is directed. The presence of the slave, and even the attribution to him of the ironic quip at 515–16 were accepted by early commentators (van Groningen even suggesting it is Getas who gets the beating while Sikon stands by attempting to maintain an air of polite neutrality). Neither, however, is necessary, and the presence of Getas on stage is precluded by the general tone of Sikon's words at 497 'You lot, though...'. Instead, Knemon's phrasing is totally in keeping with a tendency to equate all those who impinge upon his privacy as one and the same, and as such it is no more extreme than his conversion of Pyrrhias' approach into a

large-scale invasion of his land (Frost, 52; Sandbach 1973, n.487ff.; Blundell, 53).

505 casserole: As a further reflection of his sense of self-importance Sikon asks for an item which from available evidence was very large, a request guaranteed to arouse Knemon's anger even more than was the case with Getas.

I don't have one: Such lists as Knemon here inserts were evidently part of the stock in trade of comic playwrights, cf. Alexis' *Pannychis* fr. 174K 'I don't happen to have either vinegar or dill or oregano or a fig leaf or olive oil or almonds or garlic or wine extract, or leek or onion or fire or cumin or salt or eggs or wood or a kneading trough or a pan or rope...', Theophrastus' *Characters* 10.13 'His wife is forbidden to lend either salt or a lamp-wick or cumin or oregano or barley grains or garlands or sacrificial cakes', Plautus' *Aulularia* 90-7 'Mind you don't let any strangers into the house. In case anyone asks for a light, I want the fire put out...If anyone wants water, say we're all out of it. As for knives, axes, pestles and mortars, things the neighbours are always asking to borrow, say we've had burglars and they've all been taken'.

509 You haven't told me: We can take the words either as a weak excuse, Sikon's attempt to deflect Knemon's anger, or designed like 510-11 to inflame still further a character who wants no contact with the cook at all, still less a continuation of his importunate chatter.

512-13 I don't want any 'good days': Such rejections were to become another stock routine in comedy cf. Plautus' *Truculentus* 259-60 '(Astaphium) Good health to you. (Truculentus) I've had enough of your good health. I don't need it. Aren't I in good health? I'd rather be ill than well because of your "good health"'; *Persa* 851 '(Dordalus) I don't want to enjoy myself. (Lemnisenlis) Then don't.'

514 A fine pounding: In its literal significance the wording signifies breaking up clods of earth, so that its application in the context of Sikon not only indicates the level of Knemon's treatment but the unquenchable vividness of the cook's language.

517 sparring practice: Sikon's colourful language here, lit. 'fighting with spheres' has caused difficulties. The reference is doubtless to equipment used by boxers, whose 'gloves' in proper bouts consisted of leather thongs ($\xi\mu\alpha\nu\tau\epsilon\varsigma$) wrapped round the hands and forearms and probably did little to lessen the force of blows. The term 'spheres' on the other hand seems to indicate a softer glove used for practice, as Plato's *Laws* 830a-b suggests 'If we were boxers, for very many days before the contest we would be learning how to fight and working hard, mimicking all those things we intended to employ on the day when we fight to win. And coming as close as possible to the real thing, we would put on 'spheres' instead of thongs so that throwing punches and dodging them might best be practised'; cf. Plutarch *Moralia* 825e 'They fasten *episphaira* on the hands of those fighting in the gymnasium so that the contest may not turn out serious, but involve soft and painless

blows'; Statius' *Silvae* IV Praef. 'We watch "sphaeromachiae" and sword-play against a dummy' (cf. Gardiner fig.175, Mendner).

520-1 Good riddance to the people of Phyle: The words form a natural link with the opening of Sostratos' speech, neatly emphasising how both characters have suffered from this rural environment, while at the same time disguising the fact that events so far depicted in the Act have ostensibly been included either for their comic potential or cover the time Sostratos has been at work. An additional function of the cook's speech here is to reduce the contrast between the swift and violent action of the last two scenes and the lengthy monologue from Sostratos that follows.

522-3 Anyone who's short of trouble...hunting: Sostratos' entry, exhausted, sunburned (if this was depicted in fact by an alteration to his mask and not simply by later description) and perhaps without his cloak, provides a humorous visual contrast with the figure when last seen. At the same time his association of Phyle and hunting with trouble provides a reminder of Pan's account in the prologue, where the same connection was established, though on that occasion the pangs inflicted on Sostratos were those of love. From his description Sostratos is totally unused to the kind of labour he has been engaged in, and because of his desire to make a good impression, failed to work himself into the task. Instead he threw himself into the digging, with the inevitable result that his enthusiasm has taken a savage toll on the muscles of his back and shoulders, the very result that Daos wanted at 373. Despite this, however, he retains the ability to comment with self-deprecating irony on his efforts – his use for instance of 'I kept the pressure up – for a while', and his glancing round to see if Knemon was coming, with its unstated implication that if the old man had been seen approaching Sostratos would have redoubled his efforts. There is indeed much here that is mirrored in Sostratos' later description of the part he played in Knemon's rescue at 666–90.

533 I began to straighten up: i.e. Sostratos tried to arch his back so as to counteract the effect of constant forward bending. The only result, however, was increasing stiffness and pain across his shoulders as he swung the mattock above his head. Eventually, as he describes at 536–7, his lack of suppleness became so bad that he could only bend at the hips, and he came to look like a well-beam, a device for raising water from shallow wells that is still used today. It consists of a pivoted beam with a bucket attached to a rope at one end and a counterweight at the other. The operator pulls the rope to make the bucket descend into the well, while the counterweight then lifts bucket and water to the surface.

538-9 I don't think he'll come now: Addition of the direct speech both enlivens the monologue with quasi-dialogue and allows the exchange to be represented with effective brevity. At the same time the failure of Knemon to put in an appearance suggests an ever-growing distance between the old man and Sostratos, leaving the audience to wonder how the two can ever be brought together.

545 something...draws me...accord: Only at the end does Sostratos give the motivation for his entry (cf. *Epitrepontes* 901–4, *Perikeiromene* 178–80), and by suggesting that an external force draws him to the place Menander inserts a gentle reminder of the role of Pan and chance in the action, the latter through the use of *αὐτόματον*: 'automatically' or 'of its own accord', cf. *Samia* 163 'Coincidence – ταῦτόματον – is a god, so it seems' (Vogt-Spira, 27–34; Introduction: *A Role for Pan in the Action?*).

546 What is it now?: The entry of the slave on stage is unannounced, though necessary if he is to meet Sostratos and link the theme of the young man's love with his mother's sacrifice. Nevertheless the mention of being badgered, having too much work to do, and the reference to the smoke do provide the semblance of motivation and ease the flow of the action.

550 I'm the donkey: The words aptly underline Getas' view of himself as the drudge of the occasion. An analogy is provided by Aristophanes' *Frogs* 159 where the slave Xanthias, burdened by Dionysus' luggage, declares 'I'm the donkey celebrating the mysteries', interpreted by the scholiast as a reference to the means of carrying the baggage belonging to those on their way to the mysteries at Eleusis. The word 'donkey', however, remains an emendation for the papyrus reading.

552 Who wants me?...Why yes: The division of the line into five speaking parts is remarkable (cf. 85, *Samia* 409, 437, which have four elements). Its pace and that of subsequent lines not only provides humour but also emphasises Getas' failure to recognise his master. In later Roman Comedy the failure of one character to see another became a standard comic ploy, not least in the context of the running slave (Plautus' *Mercator* 111–33, Terence's *Adelphoe* 299–321, *Phormio* 179–96).

556 We're expecting him: The presence of Kallippides at some point in the action is essential, since Sostratos needs his father's permission to marry no less than Knemon's. That he did not arrive with his wife, however, allows Menander to exploit the comic potential of two contrasting entrances by the young man's parents, and to ensure concentration upon overcoming Knemon as the obstacle to the marriage before any subsidiary developments are introduced.

558–9 the sacrifice...a bad time: The statement provides yet another indication that Sostratos remains essentially reliant upon the efforts of others. At 259–68 he was only too happy not to have been caught up in the arrangements for his mother's sacrifice, regarding it as a nuisance that robbed him of the services of Getas. Now he is quite prepared to hijack it for his own purposes – further cementing his friendship with Gorgias – and with the added calculation in 560–2 that it will extend Gorgias' obligation to offer help in the future. It is worth noting too that in Sostratos' calculations Daos is included only as an afterthought, by enjambement in 560, like Pan's reference to Simiche at 31.

563–70 What's that you're saying?...: Getas' words are full of irony and sarcasm. Already he has shown a singular lack of enthusiasm for the amount of work the sacrifice is causing him; now Sostratos' plan to invite additional guests

threatens to reduce still further his chance of getting much at the party. Surprisingly, though, Getas' reaction makes no reference to Sostratos' final word in 562, 'marriage'. True, his question 'What's that you're saying?' momentarily suggests the possibility of development in this direction, but as elsewhere Menander amuses his audience by deliberately disappointing expectations with something quite different: Getas' total absorption in his menial role at the sacrifice (cf. 784–5N.).

570 cooking salt: Like the refusal of water to the thirsty, the denial of salt (one of life's necessities in a hot climate) was a proverbial sign of miserliness and anti-social behaviour, something which Getas emphasises by making the salt poor quality cf. Homer *Odyssey* XVII 455 'But you wouldn't even give a servant salt'; pseudo-Theocritus *Idyll* XXVII 61 'You say you'll give me everything, but soon you won't even give me salt'.

571–2 I'll forecast that myself, Pan: What is the significance of Sostratos' forecast? Some have seen in the words an allusion to Pan as an oracular deity – as he was in some areas. More likely, though, it seems designed 1) to serve technically as the conventional greeting to Pan before Sostratos disappears into the shrine, 2) to produce a contrast between the confidence Sostratos expresses here, in the context of a feast he plans to use in order to cement his friendship with Gorgias, and the lack of control the audience knows he actually has over the situation, 3) to link the god in the minds of the audience with the accident that immediately follows.

573 I'll be generous: Commentators are divided as to whether Sostratos' promise here is to be taken in the context of the god or of Gorgias and Daos. If the latter is the case, there is no reason to suppose that the promise does not also include Getas (cf. 424), who so recently complained of his poor chances of getting anything and who is directly addressed just two lines earlier.

574 Simiche: The old woman's frantic exit from Knemon's house contrasts well with the optimism of Sostratos' departure. Despite Getas' continued presence on stage it is clear that her outpouring of panic is not meant for his ears, and that Getas' interjections are asides meant to diminish the pathos inherent in the scene. The narrative content of her speech, revealing what she herself knows only too well, illustrates the essentially artificial nature of monologues in general, designed as they were to keep the audience informed of offstage action while maintaining the veneer of dramatic illusion, cf. the daughter's outpourings at 189–94. With the old woman's appearance comes the second instalment in the theme of the well and its connection with the role of chance in the action. Previously the loss of the bucket had caused Knemon's daughter to appear on stage flustered at the sudden need to get water. Now the attempt to rescue it has resulted in the loss of the mattock too. At 620 comes the third instalment as Simiche reappears in a similar state to announce Knemon's accident.

579–80 I fastened...thin rope: This is a telling description of Knemon's household, especially, in the light of 327–31 (his self-imposed frugality), and it matches the old man's mania for self-sufficiency seen later in his reaction to the suggestion that they call on Daos for help (594). From what Simiche says

they have no spare bucket for drawing water from the well, no hook such as Getas later offers that might have been used to rescue the lost bucket, and apparently only rope that is rotten – a fact Getas rubs in at 593 – and in any case too weak for the job.

588 Where's that thieving woman?: Knemon's first words not only provide a succinct confirmation of the fear Simiche feels, but also underpin the old man's view of the situation, an immediate almost paranoid supposition that any loss is the result of deliberate intention specifically designed to inflict personal damage upon him; hence Simiche's emphasis upon involuntary loss in her defence at 589. Knemon's insistence upon interpreting actions in this way is further developed in 595 by a tendency to exaggerate – elevating the loss of the mattock to general ruin. In other circumstances the whole situation might be seen as having considerable potential for tragic pathos, but here it is countered by the bathos inherent in the loss of a mattock, Simiche's fluster, the black comedy of Knemon's threat to lower her into the well, and the asides that constantly come from Getas. Such situations were in fact frequently employed by Menander in his quest to inject a variety of effect into his plays, cf. 620N. below and *Samia* 369–90, where the tragic potential in the expulsion of Chrysis from Demeas' house is lightened by the presence on stage of the cook, his asides and his attempted intervention.

597 this lack of any help: lit. 'the present isolation'. Knemon's complaint has long proved a puzzle, especially since it is his isolation that he has striven to maintain for so long, and the fragmentary text at this point places additional obstacles in the way of any easy solution. Sandbach (1973, *ad loc.*) suggests it may be no more than a reference to the loss of the mattock, but if this is so Knemon has chosen to express himself in uncharacteristically vivid language. More likely it marks a fleeting first stage in the old man's realisation that he cannot remain totally self-sufficient, a conclusion that only becomes totally clear after the accident (713–17). True, the old man has just reconfirmed his mania for isolation in his reaction to Simiche's suggestion that she call on Daos for help, but that reaction is an almost automatic response. It may well be that once Simiche has disappeared inside Knemon gives voice to his true feelings at this point: feelings of self-pity (Handley 1965, *ad loc.*). Certainly there is a change of tone evident in the second half of his speech here, the first glimmerings of a more vulnerable side to his character (see 604N. below). This is especially noticeable in the final question 'What] else can I do?', lit. 'What] else is there?', which in view of Simiche's offer to call for help can only be a recognition that his philosophy of life has forced him into a corner.

599–600 We can lend...and rope: Though Knemon's pang of regret is designed to foreshadow later developments in Act IV, it is a theme not yet ripe for development here. Getas' offer, therefore, serves to jolt Knemon back to his former self and smother what he has just said, just as Simiche's offer to summon help deflected the old man away from the black humour of threatening to lower her into the well by means of the rotten rope, a preposterous idea but included in order to expand the portrayal of Knemon's venom that stems from his loss (if indeed he is the speaker of 592). At the

same time Menander here introduces a further aspect of Knemon's misanthropy. In his dealings with Getas and Sikon he had refused to give them the help they wanted; here he presents the other side of the picture by refusing an offer of help.

604

That's your Attic farmer all over: How are we to take Getas' observation? It is impossible not to see a softening of attitude towards Knemon, away from the presentation of him as a totally idiosyncratic and unsympathetic figure to a prime example of the typical Attic farmer whose character has been created by the hard life he leads, hence the echo of working the rocks in 605, first found at 3–4 in the context of the people of Phyle. Ironically, though, it has long been apparent that Knemon's hard life is something assumed not imposed. For the idea of land producing only wild herbs rather than the crops sown cf. *Georgos* 35–7 'I don't think anyone farms land that's more devoted to religion. It produces myrtle [sacred to Aphrodite], fine ivy [sacred to Dionysus] and so many flowers! If you sow anything else it yields a due and proper return – nothing more, just the average.', *Philemon* fr. 98K in which the speaker says his land treats him like a doctor – it produces little more than medicinal herbs. In addition to characterisation Getas' speech serves the technical function of allowing the actors playing Knemon and Simiche to change mask and costume and to re-emerge at 611 as Sostratos and Gorgias, with Daos represented by a mute.

609

How extraordinary!: Just as the previous scene saw a shift in Knemon's attitude, but one that Menander allowed to exist for only a moment, so the slave's own more sympathetic view of rural life is brought to a rapid end with the arrival of Gorgias, the sight of whom causes Getas to revert to type, with the injection of an element of urban snobbishness that is altogether absent from Sostratos himself (Arnott 1964^a, 123). Surprisingly, Menander nowhere inserts an exit announcement for the slave. Sense suggests he withdraws into the shrine at the end of his speech here, thereby allowing concentration of attention on Sostratos and Gorgias. Some, however, envisage the slave's curiosity keeping him on stage to eavesdrop on their conversation (Frost, 55–6), though this would leave the problem of having him exit at the very end of the scene.

611–12

I wouldn't dream...answer: The return of Sostratos with Gorgias in mid-conversation ensures that both are near at hand in the shrine in readiness for the rescue of Knemon. At the same time the brief exchange continues to characterise the pair – Gorgias still the shy countryman (cf. 871–2), and Sostratos still expecting others to acquiesce in what he wants.

612

There's nothing we need: lit. 'We have everything'. The words have been interpreted either as a quotation of Gorgias' objection by Sostratos, as in the translation, or as a pointer to actual intervention by Gorgias at this point which goes un signalled in the papyrus.

615

I've been a friend...long time: Commentators attempt to explain the statement by arguing that 'a marriage tie could involve friendly relations with any member of the bride's family, and Sostratos had at least fallen in love

with Gorgias' half-sister some time before meeting him' (Arnott 1979^a, *ad loc.*). Such rationalisation, however, or reference to analogies such as Euripides fr. 902 (Nauck) 'I judge the good man my friend even if he lives far away and I've never seen him' or Iamblichus *De Vita Pythagori* 237 'Good men, even if they live very far apart, are friends to one another before they become acquainted and converse with one another' is unnecessary. The claim serves rather as part of Sostratos' idealised, if self-centred, picture of life in general and the obligations of friendship in particular, something he is keen to develop to the full with Gorgias – hence the hurt tone of the preceding question.

617–19 No...needs: The instructions given to Daos here are illuminating as well as technically necessary: 1) They illustrate Gorgias' continuing concern for his family, demonstrated earlier in the context of his step-sister (234–46), and provide a suitable unspoken distinction between leaving his mother on her own (as she has been since 206) through necessity as a result of the need to work, and through choice in order to indulge in personal pleasure. 2) They show that for all Sostratos' bluster Gorgias has not fallen so far under his friend's spell as to acquiesce in his every demand. The running of his household is still his responsibility, and by countermanding Sostratos' orders to Daos, like his resistance to Sostratos' invitation at 611–14 and his determination not to remain in the shrine for long, Gorgias shows he still has a mind of his own.

Act IV

620 Simiche: The scene mirrors that in Act III where Simiche had emerged panic-stricken from the house after dropping the mattock down the well, though with the difference that whereas Getas merely commented on her outpourings until Knemon appeared, here Sikon interacts with her from the start – understandably so since Simiche is now positively seeking help and Sikon for his part is angry at the interruption she causes to the offerings within the shrine. In other terms, however, there is a fine balance of black humour. Previously Knemon had threatened to lower Simiche down the well; now she is urged to reverse roles and to drop something heavy onto him. More importantly, though, Sikon's interaction here, like that of Getas earlier, serves to divert attention away from the tragic potential of the scene and to ensure that once Gorgias and Sostratos have gone to the rescue the audience is not faced by an empty stage (cf. *Samia* 360–8) but is able to enjoy the cook's continuing, if ineffectual, vindictiveness. That the scene does, however, have definite tragic affinities is cogently argued by Katsouris (1975^a, 118), who points to the comments on off-stage action followed by news of the event itself and finally the appearance of a character involved as all factors in the construction of tragedies.

623 You insult us: Like Knemon earlier, Sikon uses plural verbs, generalising from the specific beating he received from one old man to his whole household.

627 He was going down: Ancient wells were occasionally fitted with hand and toe holds in order to make access for cleaning etc. possible. Refusing outside assistance and with evidently no rope strong enough to take his weight, Knemon had to attempt this hazardous descent without any back-up for safety, lost his grip and fell to the bottom.

631 a mortar: A stone or earthenware vessel used for grinding grain and pulses. Similar stories to what Sikon envisages are found in *Parthenios* 14 (a woman, spurned by the young man she had propositioned, persuaded him to rescue her pet from a well, and while he was engaged in this dropped a stone on him) and Plutarch *Moralia* 260b-c (a Theban woman induced one of the occupying Macedonian garrison to go down a well on the pretext of having hidden her wealth there. Once he was at the bottom she buried him beneath a hail of stones).

634 Me fight the dog in the well?: The question is an allusion to the problem of confronting inescapable difficulties illustrated by one of Aesop's Fables, in which a gardener attempted to rescue his dog from a well only to have it bite him because it thought he was trying to drown it.

639–65: Sikon's monologue has two main functions: 1) to allow time for the rescue actually to take place, and 2) to bring before the audience by means of reported offstage action both the process and the aftermath of the rescue in preparation for the appearance of Sostratos and his more detailed, more accurate, but also more subjective, account. The speech opens, on the other hand, with an outpouring of boastfulness and self-importance that has its own distinctive role to play: 1) Like Sikon's earlier interjections it continues to steer the situation away from its tragic potential. 2) It foreshadows the vindictiveness and malice that later resurface in Act V. 3) Though that vindictiveness exists as yet only on the level of bluster, the language in which it is couched helps to blacken his character in the eyes of the audience and, by a reverse process, to win some sympathy for Knemon (Handley 1965, *ad loc.*). In addition, just as the speech as a whole divides into two – initial boastfulness and the imaginative description of the rescue – so each section mirrors the other in its internal decline of force from tension to bathos. In the opening section we see this in the movement from exultation 'The gods really do exist...' to the throw-away observation on the status of waiters (647). In the description of the rescue (despite textual loss) the emotion moves from the possibility of death and the girl's frantic cries, through malicious glee over Knemon's imagined injuries (657–62) to nothing more substantial than thoughts of future engagements.

641–2 drink the well dry...anybody: Such miserliness as Sikon here imagines, like the refusal to show a stranger the way, flew in the face of basic moral duties, cf. Plautus' *Aulularia* 94 'Say the water's all gone if someone asks for any', Seneca *De Beneficiis* IV 29, Juvenal *Satires* XIV 102–4.

647 With waiters...you can do what you like: The jibe serves as a fleeting reference to the quarrelling between cooks and waiters that seems to have been part of the stock-in-trade among comic playwrights. Certainly, if the lack of refinement and tact exhibited by the waiter at *Aspis* 233–45 is typical, he would provide a very effective contrast to the fussy boastfulness often associated with the comic cook.

648–9 she's crying for her dearest daddy: For reported offstage noises and cries cf. *Samia* 553–4 'He's calling for fire. He's threatening to burn the baby'.

659 By Apollo here: Apollo Aguicus (Apollo of the Ways), whose altar or column stood by the front door of Greek houses and frequently figured in dramatic references (*Samia* 309, *Misoumenos* 314, Aristophanes' *Thesmophoriazusae* 748, *Wasps* 875 – where the scholiast adds 'they were accustomed to set up at the front of their doors columns that came to a point, like obelisks, in honour of Apollo Aguieus' – Euripides' *Phoenissae* 631, Plautus' *Bacchides* 172–3, cf. Bieber fig. 587 = Pickard-Cambridge 1946, fig. 78–9. Wiles (1991, 46–7) and Webster (1974, 81), in contrast, see here a reference to the altar that stood at the centre of the stage.)

666 Sostratos: While the entry of Sostratos signals the transition from Sikon's coarse humour to Sostratos' use of irony, and from half-imagined to real events in what is a comic echo of the tragic messenger speech, Menander continues the suspense already built up by delaying the true extent of Knemon's injuries to the very end of Sostratos' opening sentence, 'or near enough'. This mirrors Sikon's own use of the device at 661 '– bungled', cf. Sostratos at 672, '...the girl and I up above *did nothing*' and at 528–9 'I kept the pressure up *for a while*'. Once the tension has been relieved with the news that Knemon is still alive, the scene is then able to revert to comedy, introduced by 'What marvellous fun!' and developed through Sostratos' account of events that is couched in a style at once engagingly self-deprecating, attracts our sympathy by its very openness, but remains typically self-centred.
by Demeter, by Asclepius: cf. 191–2 for a similar set of multiple oaths. Feneron (1976, 66) sees the frequency of Sostratos' oaths throughout the play as an indication of his emotional state, just as a similar tendency in Sikon is attributed to the cook's boisterous manner.

670–1 Gorgias jumped straight down into the well: The description continues the theme established at 635–8: immediate action showing Gorgias as the energetic champion of his family. Why though has Menander made the rescue rely so much upon Gorgias? M. Anderson 207 argues it is so he can refute Knemon's philosophy of life all the more effectively, since he has least reason to help the old man (as Knemon himself recognises at 722–3) and nothing to gain from his continued existence. Parallel to this is the incongruity that would have been introduced into the action had Sostratos done more than the bare and ineffectual minimum. Yet this itself poses a problem for the playwright: how to represent Sostratos' failure not merely to impress Knemon but even to provide any contribution to the rescue in a manner that does not forfeit audience sympathy for him. Menander's solution

lies not only in recognising the problem but in exploiting it even further, making Sostratos admit the negative effect his efforts had in almost finishing the task the fall began (681–3). By setting this, though, in the context of the rescue's ultimate success, by framing it in a style of self-mockery and an ironic admission of weakness similar to that seen earlier at 522–45, and by making it the direct product of the young man's collapse into a self-indulgent fixation with the girl that leaves him helpless (typical of the young comic hero in love) Menander is able to excuse Sostratos' failure while continuing the theme of dependence upon someone – Gorgias – who, after a series of attempts by Sostratos to rely on others, does at last live up to expectations.

673–8 Only she...world: The balance and contrast of the two pictures is emphasised in the Greek by formal stylistic balance. In the girl's case there is the total concentration upon her father's welfare shown by her panic and despair, and signalled by beating her breast and tearing at her hair. In Sostratos' case he can only gaze on her beauty and offer verbal comfort, not just blissfully unaware that the comfort she really seeks is the rescue of her father (to which he contributes so little) but even working against his own best interests in this respect by treating Knemon almost as Simiche had the bucket at 190–1. Sostratos' priorities in the scene are further underlined by pointedly making the old man, who should have been at the centre of his attention, a peripheral consideration, only introduced in 678, and deliberately marginalised by Sostratos' attitude to him: 'I couldn't have given a damn about him'.

683 Atlas: A Titan condemned to hold up the heavens, hence the applicability to the present situation: while Sostratos was supposed to haul Knemon out of the well by means of a rope, Gorgias supported the old man from below and in this way prevented the worst effect of Sostratos' lapses.

686 I came out here: Menander neatly disguises the technical need for Sostratos' appearance onstage – to report the events of the rescue and prepare for the arrival on stage of a vastly different Knemon from the figure last seen – by reaffirmation of the young man's sense of propriety towards the girl. During the course of the rescue he had been ostensibly alone with her, and while hauling on the rope had just about managed to stave off any improper action on his part (even if letting it slip suggests this was a close-run thing); once the rescue was complete he realised the complications his overwhelming emotions might create and left the girl and the house in order to spare her any embarrassment.

690: Bringing the badly injured figure of Knemon onstage is an illogical act, but one necessary for the situation being developed and conventionally acceptable in terms of the ancient theatre, which had no means of portraying indoor scenes as such. Hence no attempt at all is made to account for Knemon's appearance outside in terms of a need for air, warmth or anything else (cf. Euripides *Hippolytos* 178–80, Sandbach 1973, 239). Exactly how Knemon made his entry has been seen as a problem. The suggestion of some early commentators that he appeared supported between his daughter and Gorgias, takes no account of the request to be raised at 701 and lowered at 740. Similarly, to suggest that he is carried out on a rug neglects the partially

restored reference to being wheeled inside at 758. But identifying the mechanism adopted for wheeling Knemon out of doors and in again has itself produced a wide variety of stage action at this point, often as a result of commentators insisting upon maintaining an excessive degree of strict logic in the scene. The most likely suggestions include the use of either a wheeled couch, or the *ekkyklema*, a movable platform used to bring on stage ostensibly indoor scenes and tableaux (cf. Aeschylus' *Oresteia*). Indeed, the instruction 'Wheel me inside' at 758 actually preserves the formula for the withdrawal of the *ekkyklema*, and its use would ostensibly maintain the technical fiction of an indoor scene. It is questionable, however, whether the *ekkyklema* was ever associated with any but the central door of the stage, in this case the shrine. The evidence of Pollux IV 128, writing in the second century AD, who claimed an *ekkyklema* for each of the stage doors is open to serious doubt (Sandbach 1973, 241). But if the *ekkyklema* is ruled out by such a restriction, the difficulty can be easily circumvented by introducing a wheeled couch from Knemon's house, which would provide the semblance of a conventional exit without recourse to exact stage machinery, and this same couch would then be the means of bringing the old man back onstage in Act V (Frost, 58). The only real objection to the use of such a device – that it would be an incongruous piece of furniture in a house so sparingly equipped in other respects (Sandbach 1973, 239) – is only valid if New Comedy was concerned with such scrupulous logic.

692

I'm not at all well: It is Knemon's belief that he is seriously injured (cf. 693–4, 697–8, 730) that at last – if temporarily – removes his unapproachability, just as it is Sostratos' sunburn (754) that produces the only proper contact between the two in the whole play. More importantly, it is the accident that now causes him to dispose of his responsibility for both his daughter – thereby circumventing the problem of 336–7 – and his farm, thus allowing Pan to succeed in rewarding the girl as he planned and Sostratos to win his bride. The subsequent statement 'I am cheered up' does not, in consequence, suggest optimism but a grim recognition and acceptance of his current debility, which effectively puts him at the 'mercy' of others' care and is perhaps one factor in his later determination to withdraw even further from society.

698

call your mother, Gorgias: Presumably so that she can be a witness to the arrangements Knemon intends to make. Surprisingly this is the closest Knemon comes to a reconciliation with his wife, unless there was something to this effect in the damaged text at 703–10 or we read a presumption of reconciliation into the instruction at 739 that Gorgias care for the old couple. In this respect *Dyskolos* mirrors *Samia* Act V, where a reconciliation between Demeas and Chrysis has to be presumed from her return to Demeas' house and the instruction at 730 ('Send out the women...'), which presupposes she has resumed her function of running the house.

702

What are you standing there for, idiot?: The force of Knemon's reaction shows that he has not altogether lost his ferocity or his aversion to outsiders.

Even Gorgias, soon to be adopted as his son, feels the force of the old man's exasperation at 750.

708–47: Knemon's defence of his lifestyle is delivered in longer verse lines (trochaic tetrameters catalectic) than those used in the dialogue so far, their rhythm serving to emphasise the serious tone that pervades the scene. Now at last the old man reveals the underlying rationale behind what has so far seemed innate antisocial behaviour lightened only by occasional references from Sostratos at 388, where clearly he had a personal interest in minimising the problems facing him, or from Geta at 603–6. What was previously presented as a self-generated phenomenon in Knemon's psychological make-up is now seen as overlaid by two deliberate intellectual factors: the belief 1) that he was self-sufficient and needed help from no one (cf. 328–33), and 2) that the basic principle governing the lives of others was selfishness, as a result of which he discounted the possibility of any altruistic act. True, in some respects the thread of Knemon's argument seems curiously inverted, with the ostensible reaction, the desire for self-sufficiency, coming before its cause, disgust at the selfishness of others, but this can readily be accounted for by the fact that the theme of self-sufficiency is prompted in the first place by Gorgias' words at 694–5, 'That's the trouble with isolation...'. From this the old man's thoughts turn to why he made his mistake – the lack of altruism in others. In this way Knemon's self-sufficiency is indeed linked to what follows it, but as something reactive and negative, not the positive factor it often was in Greek thought (cf. 714N. below; Dworacki 1977, 20). The result of the speech, though, is to transform the monster of Acts I–III into someone whose attempts to be self-sufficient now have an aura of nobility, albeit tragic in some respects, and whose lifestyle is revealed as partly the result of deliberate choice, giving him at least one point of contact with others in the action (M. Anderson, 204; Katsouris 1975^a, Ch. 2; Handley 1965, *ad loc*).

709 Myrrhine: The name, given to older married women in *Perikeiromene*, *Georgos* and *Heros*, indicates that this is Knemon's estranged wife, the mother Gorgias was told to call in 698, and who with her son and daughter form the stage-audience for the old man's description of his philosophy of life.

714 self-sufficient: In Greek thought self-sufficiency was often regarded as an ideal state. So for instance Aristotle, *Nicomachean Ethics* 1177^a28–36, wrote: 'And the self-sufficiency that is spoken of must belong to the contemplative activity. For while a philosopher, as well as a just man or one possessing any other virtue, needs the necessaries of life, when they are sufficiently equipped with things of that sort the just man needs people towards whom and with whom he shall act justly, and the temperate man, the brave man, and each of the others is in the same case, but the philosopher, even when by himself, can contemplate truth, and the better the wiser he is; he can perhaps do so better if he has fellow workers, but still he is the most self-sufficient' (trans. Ross), cf. 1169b3–7 'Another debated question is whether friends are necessary or not for happiness. People say that the supremely happy and self-sufficient do not need friends. They have the good

things of life already and therefore, being self-sufficient, need nothing further', *Magna Moralia* 1212^b24–7, *Eudemian Ethics* 1244^b1–12. In Knemon's case, however, his quest for self-sufficiency proved ultimately futile since it depended upon his physical capacity to maintain it, and this was a prey to age, hence perhaps Aristotle's tendency to equate self-sufficiency not so much with the individual as with society in general: *Nicomachean Ethics* 1097^b9–12 'We employ the term "self-sufficient" not with reference to oneself alone, living a life of isolation, but to one's parents, children and wife, one's friends and fellow-citizens in general, since by nature man is a social animal'.

724–6 I was the man...word to him: Knemon's admission that his treatment of Gorgias in the past was on a par with how he has demonstrably behaved to others in the course of the play underlines the disinterested nature of the young man's role in the rescue. Indeed it is Knemon's recognition that Gorgias has gone beyond what might be expected of him in the circumstances that underlines the refutation of his philosophy. A stranger might have rescued Knemon in ignorance of the old man's character or to achieve a specific end. Gorgias on the other hand has acted *despite* years of hostile neglect and, as he realised at 250–2, with little chance of producing any change.

731 I'm adopting you as my son: Given the make-up of the plot and the extreme nature of Knemon's character as depicted in previous Acts, the adoption of Gorgias and assignment to him of responsibility for the girl provides the only feasible means of fulfilling the aim of the play – a marriage. Of alternative scenarios a radical change of heart, allowing Knemon to accept Sostratos voluntarily as his son-in-law, is ruled out both by the incredibility of such a change and by the ancient world's view of character as something largely fixed from birth and not liable to change – beyond a recognition that actions were based upon false premises, as occurs in 713–14. Similarly, Knemon's death in the accident, though removing him as an obstacle to the marriage, would be too extreme a measure for inclusion in a comedy and would leave the girl in the position of an *epikleros*, an heiress with no legal protector and hence faced by the same problems that confront Kleostratos' sister in *Aspis* (cf. Schaps, 25–47). Instead, by making Knemon's accident a serious one, so that he is brought to believe that his death in the near future is a distinct possibility (730), Menander engineers the realisation that he needs to make provision for her before she becomes an *epikleros*. In other circumstances a man with only female offspring might adopt a son and then marry the girl to him. In the case of *Dyskolos*, however, applying this principle to Gorgias is precluded by the blood relationship between him and the girl as offspring of the same mother. Instead, by adopting Gorgias as his son Knemon ensures a protector or *kyrios* for the girl, someone with a legal right to dispose of her in marriage (Harrison, 108–12; Martina, 46–8; Paoli). In addition, by relinquishing authority over both the girl and the farm Menander leaves Knemon able not simply to avoid any change in his character, but even to

intensify the desire for isolation through his determination to withdraw even further from society (van Groningen, 112; Arnott 1968, 13–14). In this respect, therefore, Knemon realises he can no longer be self-sufficient, but he fails to go further and acknowledge that he himself must exist *within* society. Though he has found a worthy helper in Gorgias, his attitude to the rest of humanity outside his family circle remains unreformed. This in fact leaves a loose end, deliberately so since it is to form the basis for the conventionally broad humour of the closing scenes in Act V.

740 But help me down again: The request signals the ostensible end of Knemon's speech. Menander, however, introduces a nice piece of characterisation in the tendency of the old to go beyond what is necessary with a moralising homily introduced even after recognition of the need for brevity in 740–1. The whole *apologia* in fact presents a difficulty for the playwright in view of the picture of Knemon given initially in the prologue (8–10) as someone devoted to a taciturn lifestyle. The problem is partly solved by earlier instances of monologue such as 153–66, or 442–55, which showed him as capable of moralising at length, and partly by the fact that the whole speech contains an overall shortness of clause and sentence producing a general staccato and economical effect (Arnott 1975^a, 148).

743–5 If everyone...enough to live on: Despite the recognition of 713–14 that Knemon's lifestyle was built on a mistake, it is a pivotal point that his 'reform' is strictly limited and that negative attitudes continue to dominate his view of the world. Yet by introducing here a picture of how things would be if everyone were like Knemon and by including in this factors that society would regard as real advantages, Menander runs the risk of imposing positive overtones onto that continuing negative picture. To avoid this the playwright skilfully diminishes the inherently positive aspect by expressing it through a series of negatives – what there would *not* be – before introducing at the very end the one really positive factor he allows to appear – contentment with one's lot in life. For the sentiments cf. Plautus' *Aulularia* 478–81 'If other, richer, people did the same...the state would be far more harmonious', Euripides' *Phoenissae* 1015–18 'If each person managed to take what element of advantage he could ... and applied it to the common good for his country's sake, cities would experience fewer evils and enjoy good fortune in the future'.

749 if you agree: Gorgias' attempt to involve Knemon in the choice of a husband for the girl is strictly speaking unnecessary, though not to have made the attempt might have seemed dramatically unsatisfactory (Brown 1992, 16–17), and the old man's reluctance provides a fine piece of further characterisation and foreshadowing at the point of betrothal. It highlights even more vividly his determination to withdraw from the world; for in rejecting any part in finding the girl a husband Knemon effectively turns his back on her and is only prepared to consider the matter at all with the mention of the rescue at 753. In terms of foreshadowing, this first attempt to break through Knemon's new isolationist pose prefaches events in Act V. Here the attempt fails, since despite any personal approval of the marriage Knemon may have been

induced to give in the lost sections of the text at 756–8, he successfully withdraws from the company of his fellow human beings at the end of the scene.

754 Very much so, Father: Why does Gorgias, who has so far been depicted as having a well developed sense of morality and probity, now tell what is ostensibly a deliberate lie (van Groningen, 108; Arnott 1989^b, 29–30)? For though Sostratos has been willing to work, his whole background suggests he would indeed 'stroll about idly all day', as Gorgias himself had hinted at 357. The answer lies not, I think, in any weakness of characterisation on Menander's part, but rather in his skill at side-stepping Knemon's continuing obduracy through Gorgias' tongue-in-cheek willingness to fall in with a fiction Knemon has himself introduced. Seen in this light the words show Gorgias prepared to accept the irony of the old man's question for the sake of a marriage earlier deemed impossible. And in any case the absolute probity that some commentators have attributed to Gorgias is weakened by his earlier role (albeit passive) in the plan for Sostratos to work in the fields, itself a ruse designed to deceive (Brown 1992, 15–16). At the same time we need to recognise that the deception – if that is what it is – does not actually achieve Sostratos' wish; that has already been done by Knemon in making his step-son responsible for finding the girl a husband.

760 consult your family: Just as the marriage of the girl was the responsibility of her guardian, so Sostratos himself needs his father's permission before he can get married. For all that the approaching wedding is a love-match (at least from Sostratos' viewpoint: the girl herself remains unconsulted) it is still an agreement between families, hence the need to introduce Kallippides. The text in 756–63 suffers from considerable damage to the papyrus. Restoration and attribution of parts remain contentious, but it is just about possible to catch the drift of the dialogue.

764–7 You've approached...hands dirty: Gorgias' statement contains a further element of irony for the audience in the realisation that their earlier view of Sostratos' labour in the fields as a failure was in fact wrong and that though the young man's attempts have had a minimal effect on Knemon, they have impressed the one person who now counts: Gorgias (Brown 1992, 14; M. Anderson, 200).

768–9 put himself on a par with the poor: The words echo the spirit of Gorgias' speech at 271–87. There he had stressed the gulf between the rich and poor by treating each separately; here he points to the contact one member of each group had made with the other. What has brought the connection about is, significantly, work, something Knemon was previously devoted to. It is also worth noting that although Gorgias here signals his approval of Sostratos, his final words: 'Only see you stay like that' continue to reveal him as very much a realist who does not accept unquestioningly that the behaviour of a day will alter the habits of a lifetime (see 617–19 N., 827–9 N.).

772 perhaps a vulgar exercise: A further instance of Sostratos' tendency to qualify his statements and of positive value here in that it continues the tone of seriousness established by Gorgias.

773-4 Your father's Kallippides?: Gorgias' instant recognition of Kallippides while being ignorant of his son is explained (if it needs explanation) by the description of Sostratos in the prologue as a townsman (41). The thumbnail sketch we get here adds nothing to the immediate action, but provides a basis for future developments. This is especially the case with Sostratos' observation in 778-9 that Kallippides will be more amenable after he has eaten, another instance of Menander suggesting one line of development only to produce another. Interestingly too the impatient young man of earlier scenes has become far more ready to bide his time, now that he knows he has the girl's guardian on his side (Zagagi 1990, 89).

775 Kallippides: As on previous occasions the entry of a character close to the end of an Act helps to bridge the gulf caused by the intervention of the chorus. Kallippides' hunger, which provides the signal for his entry and avoids any significant role for him in these lines, is also a comic element that lightens the end of the Act and serves to slow down the pace of action and reduce the tension before the entry of the chorus (Frost, 59).

Act V

By the end of Act IV the theme of Sostratos' quest for his bride was effectively brought to a successful conclusion. To be fully complete it requires only the consent of his father, something that 761 and the final lines of Act IV suggested would be easily achieved. Why then the existence of Act V? In part the answer lies in the comic genre's traditional format, which can be traced back to the days of Aristophanes when closing scenes frequently portrayed the discomfiture of characters who had created problems earlier in the action, together with a revel that marked the obligatory happy ending (e.g. *Acharnians*, *Knights*). These elements are still present within the Menandrian setting as Getas and Sikon turn the tables on Knemon in recompense for his behaviour towards them in Act III (cf. *Samia*, *Epitrepones*, see Introduction: *Structural Elements, The Acts*), and the festivities of the marriage ceremonies are prepared for and described at 855-60 and 935-53. As other Menandrian comedies indicate, however, Act V is also used to tie up those loose ends which development of the plot has created. In the case of *Dyskolos* these centre upon 1) rewarding Gorgias for the assistance he has given to Sostratos, and 2) drawing Knemon into society. The means of achieving this latter factor, though, have caused problems (Handley 1965, 284-5) in that the depiction of the old man upon which the scene of harassment is built appears to neglect the sympathetic treatment the character received in Act IV, and marks instead a return to the picture presented in Act III. Yet the treatment meted out to Knemon in Act V is in fact the only way to overcome his isolation without at the same time overturning those positive aspects of Act IV (Brown 1990, 43; cf. W.S. Anderson 1972, 161-3). By using Getas and Sikon for this, together with the introduction of an aura of unreality, Menander avoids the need to introduce a dramatically more significant member of the plot whose intervention would have necessitated a more

fundamental change in attitude on the part of the old man (see 880N.). First, however, Menander must deal with Gorgias by the insertion of an altogether new development.

784–5 Your reaction...expected: The Act opens with a double surprise. When last seen Sostratos had been confident that his father would consent to the marriage (761) and that the consent would be easily gained (779). Now, at the very beginning of the Act, in the statement that brings both characters on stage in mid-conversation Menander raises fleetingly the prospect of 1) a father figure who is far from compliant, and 2) an obstacle to the young man's marriage. For a moment the audience is faced by a perplexing situation, one that threatens to undermine totally events already seen, before the playwright converts that perplexity into surprise at an altogether new twist in the action – the projected marriage of Gorgias to Sostratos' sister, which is not actually mentioned until 791–3 when Sostratos' statements reveal the two marriages as inextricably connected in his mind (Ireland 1983, 46–7; Schäfer, 63–6).

797 You're talking...unstable commodity: In some respects Sostratos' speech provides the mirror image of earlier events. In Act II, for instance, Gorgias had lectured Sostratos on the proper behaviour expected of the rich. Now Sostratos provides his father with similar instruction (cf. Euripides' *Phoenissae* 555–7 'Mortals hold their possessions not as private goods, but rather we have charge of things that belong to the gods. Whenever they wish, they take them back again'; *Electra* 941 'It's our character that remains steadfast, not our wealth'; Alexis fr. 281K 'Count wealth the least important of all blessings; for it is the most insecure of all the things we possess'). Where the two young men differ lies in their experience of life and the validity – or lack of it – this reveals in what they say. While we can hardly doubt that Gorgias' earlier arguments, for all their contorted phrasing, were rooted in reality as he saw it, Sostratos' sentiments here and his championing of the poor are incongruous in a figure whose behaviour throughout has indicated a pampered upbringing and a personality largely devoid of concern for others (Holzberg, 128). True, his present attitude is in keeping with Gorgias' observation at 767–70, but its air of being genuinely felt is severely undercut by Kallippides' question in 817, suggesting that it is composed largely of commonplaces and maxims: 'Why moralise to me?' If anything, Sostratos' tactics here reveal his continuing manipulation of others, an aspect of his personality that remains fixed to the end of the play.

807 help everyone: For the sentiment cf. Alexis fr. 265K 'Those who are well-to-do should live openly and make the gift of the god manifest'; Pindar *Nemean Odes* I, 31–3 'I do not like to keep great wealth hidden in my home, but by it to have joy of what I have and win a good reputation by helping friends', Terence's *Adelphoe* 501–4.

809–10 and if by chance...in return: Reciprocity, which underlay much of the ancient view of friendship and life in general must have seemed especially important in a century of political upheaval, when fortunes were repeatedly at the mercy of forces completely beyond the control of the individual and the loss or acquisition of wealth seemed at times to depend solely on the

capricious whim of fortune (hence Sostratos' use of 'who perhaps doesn't deserve it' in 803 to hammer home his point). The passage underlines in fact a considerable difference between ancient and modern outlooks. The ancient world saw good deeds as performed in the hope of a return – thus the additional emphasis placed upon Gorgias' altruistic rescue of Knemon – and a civilised society as created by civilised action, not based on a belief in the essential goodness of man (M. Anderson, 208 n.1). That Kallippides responds positively to this shows him, in Anderson's view (201), to be the liberal man of Aristotle's *Nicomachean Ethics* 1119^b24–6 'The liberal man finds praise...in giving and acquiring wealth, and especially in giving it'.

813 You know how it is: Why has Menander chosen to show Kallippides won over with such apparent ease that Ramage 201 describes him as almost spineless and a typically indulgent father? The answer probably lies in dramatic necessity; for further resistance to a dual marriage would serve no more purpose here than Megadorus' resistance at Plautus' *Aulularia* 165–73, and would obstruct the subsequent depiction of Kallippides as the one who overcomes the more significant resistance that shortly comes from Gorgias.

821 I overheard all your conversation: Menander here employs the New Comedy convention of eavesdropping in order to avoid the decline in tension that would result from having to repeat Sostratos' plan and its underlying rationale for Gorgias' benefit. As a result the young man is able to become directly involved in the dialogue from the moment of his appearance. By the same token it is unlikely that Gorgias was visible to the audience during the preceding dialogue, since this would itself have detracted from concentration upon father and son.

827–9 I give you...thank you, but: The statement is a telling refutation of those who have suggested that a marriage between Gorgias and Sostratos' sister was mentioned earlier, e.g. in the damaged section of text at 759–60, and an indication that Sostratos' thought processes have changed little in the course of the action. At 616–17, for instance, he had presumed to arrange matters in Gorgias' household and had been countermanded by the young man himself. Here he has sought to organise Gorgias' own future without any reference to him, but once again Menander shows Gorgias' ability to resist his friend's tendency to order others' lives for them, and to resist with greater effectiveness than Kallippides was capable of.

830 by other people's hard work: Gorgias' resistance to the idea of an easy life (inherent in Sostratos' proposal), like his insistence upon earning his living through his own efforts, echoes Knemon's earlier obsession with self-reliance – even if not in quite so extreme a form. Why, though, does Menander introduce such a theme here when its validity was apparently refuted by Gorgias himself in Act IV? The answer lies in the view the ancient world often took of self-sufficiency. In Knemon's case it was built on negative and reactive foundations. For a figure such as Gorgias on the other hand self-sufficiency is something positive, something concomitant with the virtues introduced at 743–5, in particular acceptance of the lot one has. Following on from this comes the introduction (as yet only by implication in 833–4) of the

theme of dowry, the fact that Gorgias' objection to the marriage stems not from feelings of inferiority in character or social standing, but from the discrepancy of wealth between the two families and the fact that the proposed marriage would result in him receiving more than he gave, cf. Menander fr. 583K 'when someone who is poor chooses to marry and gains wealth as well as a wife, he hands himself over rather than receives her', Anaxandrides fr. 52.4–5K 'A man who is poor and takes a wife with money gets a task-master not a wife', Plautus' *Aulularia* 474–536. True, Gorgias' objections are based on pride, but to the ancient Greek mind this was far from being the sin it was later to become and his resistance to an advantageous marriage on the grounds of a desire to earn his own living, mirrors – albeit in reverse – his observation at 343 that it is his hard life which prevents his own amorous attachments (Schäfer, 66). In this respect, as Walcot 7 observes, Sostratos and Gorgias provide an apt contrast: the one is prepared to marry without a dowry, for love; the other has no time for love and resists the proposal of a dowry.

[837–40: The loss of line beginnings has created desperate problems for both restoration and interpretation. We cannot for instance be certain: 1) Who the speaker is. Many follow the papyrus, which indicates no change of speaker until the end of 840, and in consequence continue with Kallippides throughout. Others variously insert a role for Gorgias. 2) Whether 'twice over' in 838 belongs to what precedes or what follows, and what the relationship of poverty and a total amazement mentioned in 839 is to the prospect of security in 840. The translation is based on the belief: 1) that Kallippides here reaffirms the sincerity of his earlier acceptance of Gorgias as a son-in-law (818) by declaring that the young man's attitude has provided a second demonstration of worthiness (thus balancing primarily Sostratos' arguments at 797–812, but also the proof of worth that Kallippides recognised at 816 Gorgias had given to Sostratos); 2) that Gorgias must at some stage accept the offer of Sostratos' sister to be his wife.]

839 I was wrong: Paralleling the ease with which Kallippides was won over by Sostratos is the speed with which Gorgias' resistance now crumbles before Kallippides. This indicates, however, not so much the insincerity of the young man's earlier stance, nor any weakness in Menander's dramatic technique, but a flexibility that makes Gorgias open to persuasion and capable of accepting the escape from hardship he is offered, a stark contrast to Knemon's inflexibility and his virtual enslavement to the principle of self-sufficiency. So too, in terms of the dramatic situation, especially that operating in Act V, further resistance would be otiose and would attract positive disapproval by slowing the pace of the action. Gorgias has made his point and the audience recognises its validity in the very fact that it is Kallippides, who had earlier displayed resistance to the idea of him as a son-in-law, who now wins him over. In this way Kallippides becomes a far more fitting advocate for the second marriage than his son ever could be, and Menander pointedly closes the gap between rich and poor, town and country, a theme of contrasts that has run through the play.

841 All that remains: Characteristically, once the task in hand has been achieved, Sostratos intervenes, putting his own stamp on an agreement reached between the other two.

842 I hereby betroth...offspring: lit. 'the ploughing of legitimate children', the official formula of betrothal, cf. *Perikeiromene* 1013–14, *Samia* 726–7.

844 three talents: i.e. 18,000 drachmas, an enormous sum – half as much again as the value of Knemon's whole farm – but a figure found elsewhere at *Perikeiromene* 1015, just as at *Aspis* 321 and *Misoumenos* 446 we find two talents, and at *Epitrepontes* 134 the even larger sum of 4 talents is involved. Such figures, though not without precedent (Sandbach 1973, 297; Webster 1974, 25–6), were probably an exaggeration compared to the norm in life (Finley, 79, 266; Casson, 53–9), their aim being to reflect in an exaggerated way the relative wealth of families. Thus the rich Kallippides gives three times the amount available to Gorgias, whose single talent derives from Knemon's instruction at 738.

850–3 The night...And bring the old man here: With the second betrothal complete Sostratos once again cannot resist imposing his own timetable and arrangements upon others. In this case his eagerness for the marriage is understandable enough, but what about the invitation to Knemon? Technically it is introduced in preparation for the scene with Getas and Sikon. In dramatic terms on the other hand we see here an instance of Sostratos' continuing philanthropy in that he issues the invitation despite what he has gone through, an instance of his optimism that contrasts well with Gorgias' more realistic view in 854. More importantly, however, it brings Knemon back into dramatic focus precisely at the moment when his longed-for physical isolation is reinforced by his moral isolation. By this point both Kallippides and Gorgias have accommodated themselves to Sostratos' innate generosity in proposing the second marriage. Only Knemon, despite the earlier admission of the error in his philosophy, remains outside the ambit of general philanthropy and social cohesion that now holds sway.

855–7 We really should...night of it: The continued presence of Sostratos and Kallippides on stage provides time for Gorgias to arrange the transfer of his household to the shrine. The dramatic inconsequence of their presence on the other hand is demonstrated by resort to the well-worn jibe against the alcoholic tendencies of women cf. Aristophanes' *Thesmophoriazusae* 630–3, Alexis fr. 167K 'Women have enough if there's enough to drink'; Antiphanes fr. 56K 'Very unfortunate is the man who marries a wife, except among the Scythians, the only place where the vine doesn't grow', Athenaeus X 440d–441e.

864 I've achieved a marriage: Sostratos' whole speech here is packed with irony since it is clear that he has actually contributed less to the achievement of his marriage than virtually any other character in the play. As MacCary (1971, 305) observes 'Sostratos has been literally a spectator at the arrangement of his own future'. His mention of diligence, for instance, can only be valid if taken as a reference to the persistence with which he has sought to rely on others. The work he engaged in proved an irrelevance in the context for

which it was intended – impressing Knemon; its role has been rather the effect it had on Gorgias' opinion of his friend. Within the spectrum of the whole play indeed the marriage is the product of an emotion inspired by Pan and a series of events that have had little to do with Sostratos. Despite this, however, the naïveté of Sostratos' claim and his continued ignorance of his own contribution (or lack of it) remain his most attractive features. If anything, he has succeeded in spite of himself.

868 **he begged me to take the old woman as well:** Knemon's wish to dispense even with Simiche not only ensures her inclusion in the festivities despite the lack of any reference to her from Sostratos at 847–9 but also brings about his total isolation before the scene with Sikon and Getas. All this is further emphasised – deliberately so – by Simiche's own words when she appears at 874–8 in her reference to his solitude and the foreboding 'Something really dreadful will happen to you'. In this way Menander disguises technical necessity – Knemon's isolation – by a typical instance of naturalistic forward-planning. It is also worth noting that for the first time in the play Simiche will feel able to inject an element of boldness into her statements, in stark contrast to the terror that has characterised her appearances earlier – again a forward-looking indicator of Knemon's helplessness (cf. 894–5; van Groningen, 97). Yet as we subsequently learn at 893, that boldness is not without its own potential irony, since her words will ostensibly be directed at a man who is asleep (cf. 893N., Blundell, 79–80).

870–2 Well, forget him...in the same :- Before their departure from the stage for the last time Menander provides a final glimpse of the gulf that still separates the temperaments of Sostratos and Gorgias. Faced with a non-compliant character like Knemon Sostratos' first reaction is simply to omit him from his calculations. In this respect he retains an element of the self-centred youth that has characterised him throughout. In much the same way he sweeps aside Gorgias' qualms about joining the festivities himself. For though Gorgias in the past has shown himself well able to defend the authority he wields over his household and his independence in the face of Sostratos' tendency to take over, he remains essentially a countryman unused to company outside his immediate family circle and unsure of how to behave with virtual strangers, one of whom is his own future bride.

879–80 Music: lit. 'piper plays', i.e. the official musician of the dramatic festival who probably also provided the music 'played' by Parthenis at 432. The *aulos*, which is referred to here, was a reed instrument usually employing two pipes played simultaneously (West, 81–107). The occurrence of the word in the text represents a rare instance of an interlinear stage-direction, and evidence for the continuing practice of inserting music to accompany 'recitative' metres (see 880N.), not simply reserving it for the choral intervals, cf. Aristophanes' *Ecclesiazusae* 891, where the reference occurs within the body of the text, 'Please, dear piper, take your instrument and give us a tune that's worthy of us'. This is mirrored in later Roman comedy: Plautus' *Stichus* 755–60, itself adapted from Menander's first *Adelphoe*, 'Here, musician, take this [wine] and then after you've downed it, in your usual manner of old strike

up a nice sweet lecherous tune....', and *Casina* 798 'Come on musician, while they bring the new bride out here, make the whole street ring with a sweet marriage song for me'. A Menandrian counterpart seems to exist in a fragment attributed to *Theophoroumene* (Sandbach 1972, 146), which contains the instruction 'Play a tune for me'.

880

What are you playing that instrument at me for?: Following Simiche's speech the intervention of the music suggests that the play's development is over and that the marriage festivities are under way. Getas' interjection, however, with its rupture of the dramatic illusion (the direct address to the musician, cf. Taplin, 42 n.28) and the reference to having no time for such things, reminds the audience that the action is not in fact complete and that there is still one major loose end to be tied up (cf. a fragment tentatively attributed to Menander's *Karchedonios*, in which a woman complains about musical accompaniment, Handley 1990, 138–43). At the same time the change of metre to iambic tetrameters catalectic, signalled by the traditional musical accompaniment, marks a radical shift away from both the normal dialogue format used so far in the Act and the 'reality' of events portrayed to an altogether different plane, one characterised by the unreality of slapstick and a 'recitative' delivery. In this way Menander initiates the solution for a problem of his own making. He has created an extreme character in Knemon and following the *apologia* has allowed him to withdraw even more from human society. To leave him in such a state, though, detracts from the ethos of New Comedy where often even the worst of characters were drawn back into society at the end of the play (cf. Labrax in Plautus' *Rudens*). How then is Menander to arrange the re-absorption of Knemon into the festivities without either a collapse of dramatic credibility or an unacceptable shift in the old man's character? One solution might have involved the further intervention of Gorgias, the only character with sufficient moral standing to approach Knemon, but success by Gorgias would require the old man's rational consent, something out of keeping with his speech in Act IV. If a rational approach is ruled out, Menander must apply other means which both preserve the antisocial picture of the old man so far presented yet succeed in drawing him – albeit unwilling – into the celebrations, while maintaining the traditional festive atmosphere of the play's ending. Hence he introduces Getas and Sikon, whose methods are deflected from their potential for cruelty by the bustle and knockabout fantasy of the scene which is established in the first instance by the metre (cf. Sandbach 1973, *ad loc.*).

885–6 **I've been on the lookout...for some time:** Getas' statement provides an easy explanation for the rapidity with which he introduces the plan. We should notice, however, that in the coming scene there is no mention of inducing the old man to join the festivities in order to provide an explanation for the actions of cook and slave; their motive remains one of revenge pure and simple, until a passing reference to Knemon's refusal at 932–3 and the offer to carry him made at 956–7. For the moment the real purpose of these final events in the play takes second place to the creation of humour.

891 when he got stuck into you: lit. 'what you suffered recently'. The force of Sikon's reply suggests he sees in Getas' ostensibly innocent phrasing a reference to buggery, and responds with something equally obscene.

893 That old misery-guts is asleep: How does Getas know this? Either Menander gently inserts the fact without explanation in the expectation that his audience will accept it without question, or we must presume some otherwise unsignalled stage action, with Getas glancing into Knemon's house as Simiche finally leaves the stage.

894–5 He couldn't get up...could he?: Sikon's anxiety here harks back to the treatment he suffered at 502–3 and points forward to the problem of 897–8.

897–8 what if we – ah – first drag him outside: Menander neatly side-steps a problem: that of presenting on stage a scene which Knemon's immobile state suggests should more naturally take place indoors. Rather than fudge the issue Menander, as often, meets it head-on by converting the necessity of outdoor staging into a dramatic virtue, presenting Getas' suggestion as an improvement on Sikon's original plan and then allowing Getas to overcome the cook's qualms about being overheard and caught red-handed (900–2).

905–10: Distribution of parts, interpretation of stage-action and the means by which Knemon is brought out of the house, are all points of contention in this section of the play. The distribution of parts produced by the papyrus is clearly defective, but emendation produces almost as many scenarios as there are editions. The guiding principle of the text here is that Sikon should continue his concern to avoid detection, expressed in 900–1, while Getas, who initiated the plan to bring Knemon outside, is given the lead in carrying it out. How though is Knemon brought out and at what point does he actually appear? To suggest that Sikon enters the old man's house alone and carries him out bodily while still asleep (Arnott 1979a, 339; Frost, 62–3) strains credulity, as indeed does any scheme involving physical manhandling. If on the other hand Menander employed a wheeled couch at 690, he could well have resorted to the same device here without any incongruity and without any need for a specific reference in the text. Such a scenario would also require only one character to enter the house, thus avoiding an empty stage, something Frost believes would be an exceptional development, though one could equally argue that such a temporary break in the action might actually heighten audience expectations. The idea of both characters being involved is strengthened indeed by the use of plural verbs in 897–8 (in contrast the singular at 906, 'when you're bringing', is no pointer to stage action, merely to Sikon's continuing anxiety). The verb $\psi\phi\epsilon\tau\nu$ 'make a noise' in 908 may suggest the creaking of the door at that point, but this is by no means certain, and a reference to something more general is perfectly feasible.

909 Over to the right: The dramatic situation demands that the scene with Knemon be acted out centre stage, an incongruous location in view of 900–1, where Sikon had expressed his alarm at the possibility of attracting the attention of Gorgias, but essential for stage reality (Arnott 1979a, 338 n.1). At all events, if logic is to be maintained, the speaker of the instruction must

either have his own back to the audience, and hence his own right takes them to centre-stage, or he must refer to the other character, likewise with his back to the audience, as he pulls Knemon's bed out of the house (Handley 1965, *ad loc.*).

910 **I'll lead off:** Once again the papyrus provides no clue as to speaker and the fact that editors are divided as to whether Getas or Sikon takes the lead in the series of requests directed at Knemon indicates the balance of possibility. Some, for instance, argue for maintaining symmetry with Act III, i.e. Getas first, then Sikon, and emphasise the leading role given to Getas so far in the scene (Handley 1965, *ad loc.*). Others, in contrast, point to the first set of items being requested as more in keeping with Sikon, and the fact that the plan to make requests emanated from the cook (Sandbach 1973, 272).

and you mark the beat: At one time the words were taken as an instruction for the other character to follow the lead when his turn came. More recent commentators, however, prefer to see it as an instruction to the musician to pay attention to the rhythm, which in 911–12 is very emphatic, and to copy it in his music. Needless to say both scenarios are feasible in production, as are many others that have been suggested over the years, not least that the piper resume his playing after a hypothetical lull in the music during the plotting scene.

911–12: The virtual repetition of the lines has been interpreted either as a copying error, with the scribe failing to cancel 911, or as Getas' response to Sikon's instruction to 'mark the beat', in which he echoes the cook's attempts to attract attention from a now empty house. More likely it parallels the earlier attempt to attract attention at 459–64, its repetitive nature an indication of the unreality of the situation, like the repetition of 'Who'll get me to my feet?' at 914–15 and 928–9, Sikon's question 'Who's this?' at 913, pretending only then to become aware of the old man, the repetition of 'You've got one, you really have' at 915 and 929, the probable reference to a strap at 925, echoing 502, getting the old man to his feet in 954–5 and the suggestion of approaching another door in 925–6, which echoes 516–17.

916 **seven stands:** lit. 'seven tripods', small three-legged tables suitable for a drinking party, just as the pans of 914, which echo that requested in 456, represent the equipment of a dinner party. The demands made on Knemon, ever more exaggerated and fantastic, combine with the thunderous knocking (conventionally comic) and the metre to produce an atmosphere of burlesque that culminates in Sikon's description of the party inside with its climax in a virtuoso display of metaphor and imagery.

932–3 **you won't let us....sacrificing:** So far the interaction of Sikon and Getas with Knemon has been purely comic, exacting slapstick vengeance for his earlier treatment of them. At this point the emphasis shifts to inducing the old man to give up his isolation, a process of positive advance.

938–9 **embraces and kisses...daughter:** A reference to their reception inside the shrine at 867.

947 **mingling it with a Naiad's rill:** i.e. water. Greeks conventionally mixed their wine with water, regarding the drinking of neat wine as barbaric or a

sign of alcoholism. Watering wine not only moderated its effects, but also allowed those drinking to consume larger measures. The combination of 'Naiad's rill' and 'venerable old vintage', both instances of metonymy (replacing a common word with its attributes or a related word), takes Sikon to the pinnacle of effusiveness before the final stage of the scene – inducing Knemon to join the celebrations.

949 it was like pouring water onto sand: An echo of Kallippides' jibe at 857–8 on the ability of women to absorb large amounts of wine.

957–8 Perhaps it's better to put up with things there: In their treatment of the old man Sikon and Getas have effectively brought the festivities out of the shrine to Knemon, both through their description and their insistence that he join in the dancing. Knemon, therefore, has no choice whether to participate in it or not, merely whether to do so out on the road and at the mercy of this pair or inside. In a mood of resignation – hence the 'perhaps' – he chooses the latter since at least in the shrine he will not be the butt of their antics.

959 Hooray...: With the action virtually over, the metre, and with it the atmosphere, returns to that of normal dialogue for the finale, which includes the traditional procession off stage – complete with garlands and torches, and an appeal to the goddess Victory for her favour in what was a dramatic contest, something already seen in the fifth-century plays of Aristophanes: *Acharnians* 1227–34, *Birds* 1763–5, cf. Menander *Samia* 733–7. And since Getas is required to address the audience in the final lines, the task of carrying Knemon indoors is assigned to Sikon and the slave Donax, who is summoned for this purpose. Before he disappears, however, Knemon is given a reminder about the behaviour expected of him in the future, harking back to the observation at 904–5. Why, though, is there an explicit reference to carrying the old man inside here? Does it have any influence on our interpretation of the method employed in bringing him out of his house? One of the most obvious differences is that Knemon is now awake, whereas previously he had been asleep. He is also apparently on the way to recovery, hence the references to 'On your feet' at 954–5.

963–4 someone give us garlands and a torch: Like the summoning of Donax, the reference is important evidence for extras or mutes. These can range from purely walk-on parts, as here, to specific characters like Plangon and Parthenis at the beginning of Act III or Syros' wife in *Epitrepontes*, whose task it is to hold the baby during the arbitration scene. The torch, largely otiose for the journey to the shrine, becomes in turn both the signal that the day, and with it the play, is ended and sets events within the ambit of the stage revel, as at Aristophanes' *Ecclesiazusae* 1149–50, *Plutus* 1194–5, *Frogs* 1524–7, *Clouds* 1490, Menander's *Sikyonios* 418, *Samia* 731, *Misoumenos* 459–60.

[take this one: Editors are divided as to whether Getas should be retained as speaker, or the words be given to Sikon. The presence of a paragraphus at the beginning of the line and a dicolon after 'a torch' suggest a change of speaker, but there is no dicolon after 'this one' to restore Getas as speaker. We are left therefore with the possibility either that a dicolon has dropped out and the

words do indeed belong to Sikon, or that the paragraphus is a mistake and the dicolon refers to a change of addressee, as in the translation. That the slave should pronounce the closing lines, however, seems certain in view of the consistency of tone throughout 959–69.]

965–9: Like Pan in the prologue, Getas now steps out of character for the final five lines with their direct address to the audience for applause and an oblique reference to the dramatic contest that was the setting of the play.

968–9 *And may that merry maid...favour always*: These formulaic lines recur in *Misoumenos* 465–6, *Sikyonios* 422–3 and (in a trochaic tetrameter variant) at *Samia* 736–7, and can be glimpsed in more fragmentary form elsewhere, such as the *Apokleiomene* of Poseidippus: 'and may that merry goddess [Victory] attend us with her favour always'. In this way the play comes to an end with victory over Knemon on stage and, as the Production Note indicates, the victory appealed for soon to be a reality off stage.

Appendix

Metre¹

Like other ancient drama, *Dyskolos* was written in verse; in fact it contains three different metrical rhythms:

Iambic trimeter

This forms the main metre for all of Acts I–III and about half of Acts IV and V (over 80% of the play) its basic pattern created by the alternation of long and short syllables: - - - | - - - | - - - as in line 52.

However, since the rigidity of such a pattern would produce not only problems for the use of some words (not to mention a very stilted effect), it was open to variation in a number of ways:

1. The initial short syllable in each metron (i.e. each unit of - - -) was regarded as anceps (i.e. it could be either long or short and is thus marked —). Replacement of the initial short by a long syllable would in consequence produce a spondaic (- -) effect, as in 574: - - - | - - - | - - - . Similarly, the final syllable of each line, though naturally long, could be replaced by a short syllable.
2. Resolution of a long syllable into two shorts so that either an anapaestic (- - -) rhythm is introduced (cf. the beginning of line 165) or dactyls (- - -) and tribrachs (- - -) created, as in line 4. Such resolution, though, is not allowed at the end of the line. Occasionally too a single short syllable could be replaced by two shorts (the second half of metra one and two in line 165).
3. Insertion of a formal break between words (caesura) after either the first or third syllable of the second metron: - - - | - // - - // - | - - - , though this is not invariable. In line 51 for instance diaeresis (a break after the third foot) replaces caesura dividing the line in two: - - - - | - - // - - | - - - , while elsewhere (e.g. line 58) not even this occurs.
4. The law against a word-break after the first long syllable of the third metron producing a final cretic (- - -) to the line in tragic trimeters (Porson's Law) is not valid (cf. line 40).

In a number of these features Menander, in common with other comic playwrights, adopts a freer approach to the trimeter than was the norm for tragedy. On occasion, though, Menander clearly returns to the greater rigidity of the tragic pattern either to reinforce the atmosphere he seeks to produce or to parody the tragic form.

1 More detailed analysis of the metres used by Menander can be readily found in Handley 1965, 556–73 and Sandbach 1973, 36–39.

Trochaic tetrameter catalectic (708–83)

This metre reverses the iambic pattern to produce - - - | - - - | - - - | - - cf. line 723), with the possibility of the second short in each metron being anceps (i.e. - - - ~) and diaeresis between the second and third metra. Naturally long syllables (i.e. first and third) except for the very last in the line are open to resolution producing either tribrachs or anapaestic rhythms: - - ~, - - - as at the beginning of line 721. Elsewhere this metre was employed to produce a lively effect (*Perikeiromene* 267–353, *Samia* 421–615, 670–737). In *Dyskolos* on the other hand it is restricted to Knemon's *apologia* with its attendant dialogue, followed by the appearance of Kallippides.

Iambic tetrameter catalectic (880–958)

This was a far less common metre in ancient drama than either the iambic trimeter or the trochaic tetrameter catalectic. It extends the iambic trimeter by $\frac{3}{4}$ of a metron to produce ~ - - | ~ - - | ~ - - | ~ - Again, resolution of long syllables is possible in the case of second and fourth syllables within the first three metra to produce either a dactyl (~ - ~) if the preceding anceps syllable was long (~ - - e.g. line 901) or a tribrach if it was short (~ - - - e.g. line 946). Formal word breaks usually occur either between the second and third metra (diaeresis) e.g. line 946, or after the first long syllable of the third metron: (line 901). Though the metre occurs in Aristophanes for scenes involving debate and for choral recitative (*Frogs* 905–70, *Lysistrata* 350–81, *Plutus* 253–89), in the remains of New Comedy it is restricted to Diphilos fr. 1K and *Dyskolos*, where its use for the ragging of Knemon by Getas and Sikon to the accompaniment of music comes as something of a surprise. Its purpose, though, is clear enough – to establish an atmosphere of unreality for the comic bantering that is the chief characteristic of the scene.

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